

**SACKED OLYMPUS  
BOSS TALKS TO AP**



**THE POCKET COMPACT  
THAT BEATS THE BEST**



amateur

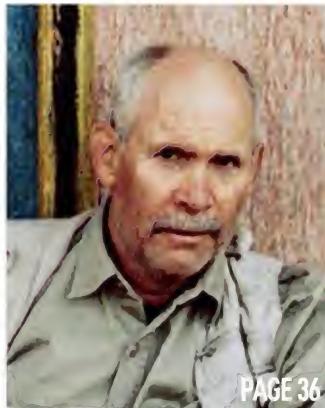
**EXCLUSIVE**

Saturday 3 December 2011

# photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

## STEVE McCURRY



PAGE 36

A photography legend's global project

**SAMSUNG**

## NX200



20MP sensor,  
solid build and  
DSLR controls

£2.65



**FULL AP  
LAB AND  
FIELD TEST**

PAGE 49



ON TEST

**CANON  
POWERSHOT S100**

PAGE 65

The most amazing compact!

DOCUMENTARY



PAGE 21

**MAGIC MOMENTS**

Street pictures to make you smile

TECHNIQUE

**DIGITAL  
CROSS  
PROCESS**  
Get creative  
in software



PAGE 18

ON TEST



**INSTANT PRINTS**

Polaroid makes a digital comeback

PAGE 58

Panasonic

Worldwide Partner



NOW WITH UP TO  
**£135**  
CASHBACK\*

THEATRE  
SCHOOL

Will Cooper-Mitchell, Lumix G3, 25mm, 1/320th sec, f/10, ISO 200.

## SMALL CAMERA. EPIC SHOTS.

The award-winning Lumix G3 compact system camera has all the functionality and control you need. And with a wide variety of interchangeable lenses, such as the new Lumix 'X' Power Zoom lenses, there are no limitations to your creativity.

Plus, with the latest addition of the GF3 to the range and up to £135 cashback\* – there's never been a better time to seize the moment.

See more shots taken in New York at [www.panasonic.co.uk/lumixg](http://www.panasonic.co.uk/lumixg)



Lumix G3, Which?  
August 2011



Lumix G3, Digital Photo  
November 2011



Now available – Lumix GF3

\*Terms and conditions apply, £135 cashback offer applies to the GF3 camera kit when purchased with Power Zoom lens separately, other camera kit and lens cashback offers are available dependent upon the model and lens configuration purchased, see website for full details. Offer ends 31.12.11. Participating dealers only, while stocks last.

# Contents

Amateur Photographer For everyone who loves photography

**IT MUST** surely be dull as hell for bands such as The Beach Boys to tour the world singing the same songs over and over. Andrea Bocelli has an album being advertised all over the place in the run-up to Christmas in which he sings all those arias and popular highlights we've heard, and he's belted out, hundreds of times before. What a life! Imagine having to tour the world taking the same picture again and again so your adoring fans could watch the process. Even the millions who would go with such universal adulation wouldn't stop me turning to the bottle in boredom.

While, of course, we'd all love to have a picture famous enough, I do rather feel sorry for global

photo hero, Steve McCurry, having to talk about his 'Afghan Girl' picture. He took it in 1984 and it caught the attention of the world when it was published on the cover of *National Geographic* a year later – since when it has overshadowed almost everything the poor man has done. Of course, it has made him a massive name in photography, but for so many people it defines him as a photographer. You try going back to pictures you took 27 years ago and see which ones you'd like to be known for.



**Damien Demolder**  
Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

EXCLUSIVE INTERVIEW: Whistleblowing ex-Olympus boss Woodford talks to AP; Mystery Canon EF lens delays; Leica issues SD card warning; Floods force Nikon and Sony price rise; Panasonic firmware upgrades

### 10 REVIEW

The latest books, exhibitions and websites

### 98 THE FINAL FRAME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems. This week he focuses on the entirely usable 'toy' camera, the Petie

### TECHNIQUE

### 14 PHOTO INSIGHT

Frans Lanting explores a very different point of view when photographing zebras in the Masai Mara. He explains why he photographed this scene in the way he did

### 18 GET THE LOOK

Apply the cross-processed film effect to your digital images. Richard Sibley explains how

### TESTS AND TECHNICAL

### 47 TESTBENCH

Case Logic SLR camera backpack and Westcott Micro Apollo flash diffuser



**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123  
**Email:** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2517 **Email:** [lee\\_morris@ipcmedia.com](mailto:lee_morris@ipcmedia.com) **AP Subscriptions Telephone:** 0845 676 7778  
**Email:** [ipcsubs@qss-uk.com](mailto:ipcsubs@qss-uk.com) **AP test reports Telephone:** 01707 273 773 [www.testreports.co.uk/photography/](http://www.testreports.co.uk/photography/)

## THE AP READERS' POLL

**IN AP 5 NOVEMBER WE ASKED...**

Are there too many camera brands?



**YOU ANSWERED...**

A No, we need all those we have	42%
B No, there aren't enough	14%
C Yes, we could lose a few	22%
D Yes, we need only two	2%
E Some of the old ones aren't working hard enough	20%

**THIS WEEK WE ASK...**

Do you think your photography has improved over the past ten years?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### 13 BACKCHAT

AP reader Elisabeth Cox responds to the question of what makes a photographer

### 26 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

### 28 SPOTLIGHT

Another selection of superb reader pictures

### FEATURES

### 21 STRANGE WORLD

Street photographer Jo Paul Wallace takes us through his experiences of taking part in, and being a joint winner of, the Street Photography Now Project. He talks to Oliver Atwell

### 36 LIVING OFF THE LAND

A true legend of photography, Steve McCurry, talks to Gemma Padley about his nine-year project documenting the lives of coffee producers across the world for Lavazza coffee

### 42 ICONS OF PHOTOGRAPHY

Man Ray deliberately broke photography's 'rules' to create his distinctively imaginative imagery, writes David Clark



**P36**

Steve McCurry talks about his current project

**Canon**

**12 months interest free**

on MOST top range Canon EOS DSLR cameras for a limited time

**FINANCE  
0%  
AVAILABLE**

Get credit at the checkout

Get an instant decision

Paperless application

Get the goods you want NOW

Your order shipped FAST

Pay just 10% deposit today

powered by



## EOS 1100D

Superior 12 Megapixel Image Quality



### EOS 1100D Body

Advanced, compact and affordable: your first steps into the world of DSLR photography made simple

**Our Price £379.00**

or pay £22.11 per month

### EOS 1100D 18-55 IS Kit



**Our Price £429.00**

or pay £21.45 per month

## EOS 550D

18 MP APS-C CMOS sensor, Full HD movies



### EOS 550D Body

**Our Price £569.00**

or £23.71 per month

### EOS 550D 18-55 IS Kit

**Our Price £599.00**

or £24.96 per month

### EOS 550D 18-135 IS Kit

**Our Price £759.00**

or £31.63 per month

### EOS 550D 18-55 IS + 55-250 IS Twin Kit

**Our Price £799.00**

or £33.29 per month

## EOS 600D

18 MP APS-C CMOS sensor, Full HD movies



### EOS 600D Body

With class-leading 18 MP resolution & user-friendly design

**Our Price £629.00**

or pay £26.21 per month

### EOS 600D 18-55 IS Kit

**Our Price £669.00**

or pay £27.88 per month

### EOS 600D 18-135 IS Kit

**Our Price £869.00**

or pay £36.21 per month

## EOS 60D

18 MP APS-C CMOS sensor, Vari-angle 3.0" LCD, HD



### EOS 60D Body

**Our Price £769.00**

or pay £32.04 per month

### EOS 60D 18-55 IS Kit

**Our Price £849.00**

or pay £35.38 per month

### EOS 60D 18-55 IS + 55-250 IS Twin Kit

**Our Price £1099.00**

or pay £45.79 per month

### EOS 60D 18-135 IS Kit

**Our Price £965.00**

or pay £40.21 per month

### EOS 60D 17-55 IS Kit

**Our Price £1559.00**

or pay £64.96 per month

## EOS 7D

18 MP APS-C CMOS sensor, 8fps shooting, HD Movie



### EOS 7D Body

18MP sensor  
8fps shooting  
Intelligent Viewfinder  
Full HD 1080 movies

**Our Price £1199.00**

or pay £49.96 per month

### EOS 7D 18-135 IS Kit

**Our Price £1449.00**

or pay £60.38 per month

### EOS 7D 15-85 IS USM Kit

**Our Price £1719.00**

or pay £71.63 per month

## EOS 5D MKII

21.1MP CMOS sensor  
3.0" VGA LCD with Live View



### EOS 5D MK II Body

Combines outstanding resolution with 3.9 fps shooting & high ISO performance. Full HD movie recording expands the limits of your photography.

**Our Price £1699.00**

or from £70.79 per month

### EOS 5D MK II & 24-105mm Lens



**Our Price £2379.00**

or pay £99.13 per month



[www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

OPENING HOURS  
MON-SAT 10AM - 5.30PM

E&OE Prices correct at time of print but are subject to change

# APNews

News | Analysis | Comment | PhotoDiary 3/12/11

**“ ...falling inventories, and prices could continue to rise ”**

Floods trigger Japan price rise, page 7



EX-CEO to help investigators • Whistleblower Woodford talks to AP

## OLYMPUS SCANDAL LINKED TO JAPAN 'CRIME GANGS'

**EXCLUSIVE**

**THE OLYMPUS** financial scandal goes much deeper than anyone anticipates, fears the company's former CEO Michael Woodford, who was sacked in October after questioning suspicious payments.

In an interview with AP, Woodford also revealed that he would retain the camera business if shareholders reinstate him as Olympus boss.

'It's probably the biggest financial story of the 21st century, but it's [about] where it goes... It's not just about the company, it's about Japan,' said Woodford in an exclusive hour-long interview.

'A lot of people's lives are affected. The actions of a small group of people have taken a corporation to this point.'

Woodford (pictured) spoke out after he was sacked for quizzing colleagues over high fees paid in relation to acquisitions.

Among them was nearly \$700m to financial advisers concerning the takeover of British medical equipment firm Gyrus in 2008.

The scandal has already forced the resignation of chairman Tsuyoshi Kikukawa, quickly followed by the dismissal of vice-president Hisashi Mori, after Japanese investigators discovered Olympus had disguised losses on its investment activities with funds from other sources, since the 1990s (see AP News 26 November).

Woodford compared the crisis to the Enron scandal, in terms of its potentially far-reaching implications. 'This issue of corporate governance is the number-one news story in Japan. It's touching all the principles about how Japan, as a society, functions,' added Woodford, who pointed to potential ramifications for large accounting companies that have worked with Olympus.

'There are a lot of questions to be asked,' said the Liverpudlian, who believes the crisis strikes at the heart



© CHRIS CHEESMAN

Michael Woodford is helping fraud investigators in the US, Japan and the UK

of a boardroom culture of 'sycophancy and yes-men'.

Just hours after speaking to AP, *The New York Times* reported that Japanese officials were investigating Olympus for possible links to the criminal underworld. The paper also claimed the scandal involves funds totalling at least \$4.9bn.

As we went to press, Olympus said that no links to Japanese 'crime syndicates' have so far been uncovered during the

firm's internal, third-party panel, inquiry. The company refuses to confirm or deny the sums involved.

Woodford is now preparing to visit Japan, where he will help independent authorities in Tokyo probe the affairs of the 92-year-old firm.

And the FBI has asked to meet him again, on 29 November.

Meanwhile, the UK's Serious Fraud Office has confirmed that it has launched an official investigation.

Olympus spokesman Ayako Nagami told AP: 'Our policy is not to issue announcements, nor make comments about the presence and/or progress of any official investigation by authorities. However, if any official investigation requests information from Olympus, we are ready to provide our full cooperation.'

Olympus shares lost more than 70% of their value after the scandal broke on 14 October, the day Woodford was dismissed and told to catch a bus to the airport.

● **Continued on page 6**

## SNAP SHOTS

● Nikon is the most sought-after brand for mirrorless compact cameras, according to a Japanese survey. Of the 1,083 people who took part in the poll, 32.7% voted Nikon their top brand choice, followed by Olympus (30.6%) and Sony (15.2%), according to industry newsletter *Pen*, quoting the results of a survey conducted by the *Nikkei Shimbun* newspaper.

● There was a dose of welcome news for controversy-hit Olympus when it strolled off with a Camera of the Year gong. The Olympus Pen E-P3 bagged the honour in a glittering ceremony at the 2011 Stuff Gadget Awards in central London. 'We are thrilled that the E-P3 has won this fantastic accolade,' said Mark Thackara, Olympus UK's Consumer Products marketing manager.

## MYSTERY SHROUDS CANON EF LENS DELAYS

**THE AVAILABILITY** of three professional Canon lenses that were announced in February has 'yet to be determined', according to Canon USA.

In a statement outlining 'updates' on the launch dates, Canon did not indicate when the following lenses will be on

sale: the revamped EF 500mm f/4L IS II USM and EF 600mm f/4L IS II USM; and the new EF 200-400mm f/4L IS USM Extender 1.4x.

The lenses were announced at the CP+ imaging show in Yokohama, Japan, in February.

The revamped 500mm and 600mm super-telephoto

lenses, which were due to arrive in 'mid-2011', are said to be significantly lighter than the previous versions. The 500mm will cost £8,999, while the 600mm will cost £11,299, according to Canon UK earlier this year.

Canon claims that the 600mm is 27% lighter than

its predecessor, while the 500mm weighs 17% less.

Claimed features include an improved Image Stabilizer [IS] system, plus the use of Super Spectra Coatings and a SubWavelength Structure Coating to help reduce flare and ghosting.

The EF 200-400mm f/4L IS USM Extender 1.4x is designed to deliver an increased focal length of '280-560mm'.



## Do you have a story?

Contact Chris Cheeseman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer  
@ipcmedia.com

A week of photographic opportunity

## PHOTODIARY

© DAVID KNIGHT



Wednesday  
30 November

**EXHIBITION** Taylor Wessing

Photographic Portrait Prize 2011, until 12 February 2012 at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk).

**EXHIBITION** Amazon by Sebastião Salgado, until 4 December at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit [www.somersethouse.org.uk](http://www.somersethouse.org.uk).

Thursday  
1 December

**EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars. At the O2, London SE10 0DX, until 31 January 2012. Visit [www.britishmusicexperience.com](http://www.britishmusicexperience.com).  
**EXHIBITION** Real Venice, by various photographers, until 11 December, at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit [www.somersethouse.org.uk](http://www.somersethouse.org.uk).



Friday  
2 December

**EXHIBITION** Life in the Wild by Roger Hooper, until 22 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit [www.hoopersgallery.co.uk](http://www.hoopersgallery.co.uk).  
**EXHIBITION** Believing is Seeing, by seven Korean Artists, until 17 December at FFotogallery, Cardiff CF5 1QE. Tel: 029 2034 1667. Visit [www.ffotogallery.org](http://www.ffotogallery.org).

Saturday 3 December

**DON'T MISS** Magnum Professional Practice Seminar, featuring a series of speakers, 3 and 4 December at Birmingham City University, West Midlands B3 3BG (normal cost £250 plus VAT). Visit <http://events.magnumphotos.com>.  
**EXHIBITION** An Irish Eye, by music photographer Colm Henry, until 4 December at Manchester Photographic, Manchester M1 2FF. Visit [www.manchesterphotographic.com](http://www.manchesterphotographic.com).

Sunday 4 December

**EXHIBITION** Photographs of Children, by Julia Margaret Cameron, until 13 February 2012 at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit [www.vam.ac.uk](http://www.vam.ac.uk).  
**EXHIBITION** Behind the Curtains, by Tomas Van Houtryve, until 8 January 2012 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

Monday 5 December

**EXHIBITION** Scandinavian Influences, Reflections and Contrasts from Life, by Mats Levander, until 31 December at Rhubarb & Custard Photo Gallery, Eton, Berks SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.com](http://www.rhubarbandcustard.com).  
**EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan, by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxon RG9 1BF. Tel: 01491 415 600. Visit [www.rrm.co.uk](http://www.rrm.co.uk).

Tuesday 6 December LATEST AP ON SALE

**EXHIBITION** And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit [www.ealing.gov.uk/pgalleryandhouse](http://www.ealing.gov.uk/pgalleryandhouse).  
**EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit [www.nmm.ac.uk](http://www.nmm.ac.uk).

Continued from page 5

## SACKED BOSS POISED FOR HEROIC COMEBACK?

**IN HIS** interview with AP, former Olympus CEO Michael Woodford conceded that it 'would be very easy to walk away' from the ongoing crisis, but he has no other plans, other than to make what may prove to be a somewhat heroic comeback.

Key to this goal is the firm's 44,000 staff, whom he cannot praise highly enough, especially those in the UK.

Keen for Olympus to put this unsavoury affair behind it and 'move to a brighter future', he said: 'The UK is the jewel in the crown of Olympus. There are exceptional people there and they are one of the main reasons I want to go back... and I mean that across all of our businesses.'

Woodford, who won an MBE ten years ago for funding road-safety measures in Essex, accused the firm of wasting its resources on 'peripheral activity' that had nothing to do with Olympus's core businesses, citing a company making face cream as one of a series of its questionable acquisitions.

When Woodford's revelations emerged, he did not expect the dubious transactions to ever be fully explored.

However, that has all changed. He now believes investigators in Japan, the US and the UK will get to the bottom of the crisis. 'There's so many independent people – this is under the eyes of the world. It's got the world's most astute financial journalists covering it and independent law-enforcement agencies across the globe,' he said.

Asked if he is worried about his personal safety when he returns to Japan to help investigators, he replied: 'I believe that the Japanese authorities will ensure my safety, but you'd be foolish to be arrogant and not prudent about it.'

Woodford has liaised with the UK's Metropolitan Police about his security, but refused to discuss details, adding: 'In a sense, what I know is out there – it's now



The camera business will be retained, says Woodford, should he be reinstated as Olympus boss by shareholders

for others to follow and to explore the detail. I'm not somebody who knows what they [Olympus] were doing.

'All I did was pick up on the issue of payments... There's so much more. This is where the enforcement agencies can "follow the money", acknowledging that pursuit of the money-trail has a ring of 'Watergate' about it.'

Commenting on the 'third-party panel' inquiry that Olympus has set up to address the controversy, a Tokyo-based spokesperson for the disgraced company told AP: 'We will fully co-operate with the investigation... and sincerely accept the report and proposals to improve our corporate governance.'

'Also, we will establish a new management with support by independent experts and adopt any measures to improve our governance as quickly as we can.'

But, as each day brings fresh twists and turns, one thing seems clear: this is far from the end of a saga that led one of the world's best-known camera brands to lose most of its corporate value.

● More from this interview will appear in next week's News, including more on Woodford's plans for Olympus cameras, should he return to the company.

## CALLS FOR WOODFORD RETURN

**A PETITION** calling for Woodford to be reinstated to the crisis-hit firm has received hundreds of messages of support. The appeal, addressed to 'all Olympus employees', was launched by Koji Miyata, former president of Olympus Medical Systems Corporation, who wrote: 'The events of the past few weeks have cast doubt on Olympus's survivability as an independent enterprise.'

The petition, which appears on the

Olympus Grassroots website, calls for staff to back Woodford's return as president of the company. Miyata said it was Woodford's role in exposing financial irregularities at the firm that led to his dismissal last month: 'Olympus has been undertaking inexplicable corporate acquisitions for some 20 years to disguise huge losses on speculative investments, and Michael had discovered that misbehaviour...'

## SNAP SHOTS

● Fujifilm has urged students to enter its 2012 Student Photography Awards, which this year carries the theme 'Extreme'. The contest is open to all students aged 16 or over undertaking full- or part-time professional photographic training. The closing date is 29 February 2012. All entries must be captured using Fuji film, and then scanned and uploaded to [www.fujifilmstudentawards.co.uk](http://www.fujifilmstudentawards.co.uk).

● Olympus customers can claim £50 cashback on purchases of all Pen E-PL3 and E-PM1 kits. The promotion runs until 15 January 2012 and applies to kits bought from authorised UK and Ireland dealers. For details visit <http://pen.sales-promotions.com>.

● Panasonic has released firmware upgrades for its Lumix G X Vario PZ [Power Zoom] 14-42mm f/3.5-5.6 Asph and Lumix G X Vario PZ 45-175mm f/4-5.6 Asph lenses. Claimed improvements include better AF performance in photo/video recording. Visit <http://panasonic.jp/support/global/cs/dsc>.



**Do you have a story?**  
Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer@ipcmedia.com

German firm warns M9 users of SanDisk glitch

# LEICA ISSUES SD CARD WARNING AS FIRMWARE IS UPGRADED

**LEICA** has warned photographers not to use certain SanDisk memory cards in its M9 cameras, despite issuing a firmware update that aims to resolve compatibility problems.

Earlier this year, Leica launched an investigation into a compatibility glitch between its flagship M9 digital rangefinder camera and certain SD memory cards, including those made by SanDisk.

Among a number of photographers reporting compatibility issues to the company was Gil Lavi from the United States, who said that a SanDisk Extreme Pro 8GB card he had used for a 'high-profile' portrait shoot 'crashed and the camera became unresponsive'.



Leica recently issued new firmware designed to improve the camera's performance with 'all SD card types', following field tests with Leica customers.

Leica claimed that firmware update version 1.174 offered 'considerably more stable performance'.

However, in a statement, the firm added: 'Even so, we still have to recommend not to use the following two types of cards, since we have experienced sporadic [sic] difficulties with them during the test phase.'

Leica named the cards as the SanDisk Extreme Pro SDHC I UHS-1 and the SanDisk Extreme HD Video SDHC I.

'We would like to specifically point out,' added Leica, 'that this is not implying a general fault on the side of these cards. It is only that, at the moment, a 100% compatibility of the M9 with these cards cannot be warranted.'

Leica said it is still working to resolve compatibility issues concerning these two cards.



## FLOODS FORCE NIKON AND SONY PRICES RISE

**NIKON** and Sony camera retailers have reportedly raised prices in Japan as manufacturers face a production shortfall in the aftermath of the floods in Thailand.

The price of Nikon's D3100 DSLR double-zoom lens kit has risen 19%, to 55,100 yen (around £450), from its price a month ago, according to Japanese industry newsletter *Pen*, which quoted figures from kakaku.com, a price-comparison website.

The D5100, meanwhile, has shot up 15% since early October and now costs the sterling equivalent of more than £680.

Sony's NEX-5N costs 11% more than last month, retailing at 87,800 yen (£715). Japanese retailers are reportedly becoming 'increasingly concerned about falling inventories, and prices could continue to rise', added *Pen*.

Asked to comment on the report, a spokesperson for Sony UK said: 'There is no official statement as retailers are free to set their own prices.'

Nikon declined to comment.

## CSC SALES VALUE FALLS IN UK

**THE UK'S** compact system camera (CSC) market has experienced its worst drop in value since significant sales started in June 2009, analysts report.

CSC sales revenue fell 17% in September 2012, compared to the same month a year earlier, reflecting 'intensifying price competition', according to GfK Retail and Technology Ltd.

Although volume sales of CSCs dropped 1% in September, this segment is 'still a huge growth area', said GfK, and should be seen against 'phenomenal growth of 314% in September 2010'.

Overall, UK consumers snapped up 7% fewer digital still cameras from January-September 2011 compared to the same period in 2010, triggered by a decline in sales of fixed-lens compact cameras.

However, 6% more SLRs were sold in September than in the same month last year, and unit sales of 'superzoom' compacts, with a 10x optical zoom or higher, shot up 61% in September.

'Value paints a darker picture, which is indicative of intensifying price competition, with the overall market falling by 8% in

September,' wrote GfK's Aaron Harris in the latest GfK newsletter.

He added: 'However, it's not all doom and gloom, thanks to the changeable-lens market. The SLR market is proving very strong, with extensive sustained growth.'

'The SLR market has not had negative volume growth since May 2010, and year-to-date the segment is up 9%, 10% in Q3 and 6% in September.'

Although SLR sales revenue fell 1% in September, this was against a 20% increase in September 2010. 'The fact that value has also grown by 3% year-to-date shows the strength of this market,' added Harris.

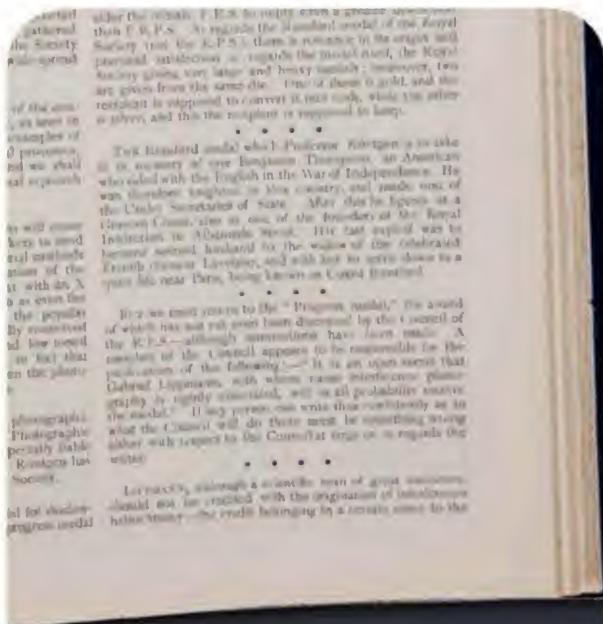
Commenting on the future of CSCs, Harris continued: 'Year-to-date values are still up, despite huge price reductions, and have grown by 36%. Pentax and Nikon have both entered the market in 2011 and Fuji announced that they too will be releasing a CSC early in 2012.'

'With CSCs becoming more visible to the public through a number of campaigns, and more brands entering the market, growth should continue.'

## THE PICTURE WORTH NEARLY £3M

**AN IMAGE** of the River Rhine on a cloudy day fetched a record price at auction, bowing out for more than \$4m. The 1999 image, entitled 'Rhine II', by artist Andreas Gursky, sold for \$4.3m (around £2.7m) at Christie's in New York. The 73x143in colour print had been expected to raise \$2.5m-\$3.5m.





## AP THIS WEEK IN... 1896

**It seems the name of a Royal Photographic Society award-winner had been leaked by a member of the society's own council. The council had apparently not even discussed the lucky recipient of the Progress medal (though nominations had been made) when the member in question went public with the story: 'It is an open secret that Gabriel Lippmann... will in all probability receive the medal,' the rogue member declared. AP's reaction read: 'If any person can write thus confidently as to what the Council will do there must be something wrong either with respect to the Council at large or as regards the writer.'**

# CLUB NEWS

Club news from around the country

### CHICHESTER CAMERA CLUB

The club is planning to stage an exhibition on 21-22 January 2012 at the Village Hall, School Lane, North Mundham, Chichester, West Sussex PO20 1LA. Visit [www.chichestercameraclub.org.uk](http://www.chichestercameraclub.org.uk). For enquiries email [goirs@aol.com](mailto:goirs@aol.com).

### WELWYN GARDEN CITY PHOTOGRAPHIC CLUB

The club is staging its annual exhibition until 6 January 2012 at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire AL8 6BX. Visit [www.welwynphotoclub.org.uk](http://www.welwynphotoclub.org.uk).

## SNAP SHOTS

● A Czech photographer has won the European Wildlife Photographer of the Year award with a head-on portrait of a cuckoo. Oldřich Mikulica beat 14,000 entries to bag the €2,000 top prize in the contest, which is open to both amateur and professional photographers. The competition is organised by the Society of German Nature Photographers.

● Olympus is set to release a silver-coloured version of its XZ-1 compact camera, which is currently available in black or white. It is due out in mid-December, priced £399.99. Meanwhile, January will see a new 'discreet' lens cap that opens and closes automatically when the camera is powered on and off. The optional accessory (LC-63A) will cost £24.99. Visit [www.olympus.co.uk](http://www.olympus.co.uk).



Exposure's creator Mike Dyer (left) with Matthew Butson, vice-president of Getty Images' Hulton Archive

## Exposure to open next spring LEICA TO STAR IN WEST END PHOTO MUSICAL

**A WEST** End play themed on a photojournalist and his Leica-wielding paparazzo father is due to open in London next spring.

A key part of the show, called *Exposure*, will be its photographic content, says its creative team, led by creator and producer Mike Dyer, speaking at an event at the Getty Images Gallery in London.

Getty Images, which will supply images for the show, plans to showcase recently unearthed photos of Marilyn Monroe.

The story will feature a fictional photographer called Jimmy Tucker, who aims to use his camera to highlight poverty and injustice, inspired by a Leica camera used by his photojournalist father.

'Jimmy's determination lands him a job on a local newspaper. [In] his story, Jimmy secretly photographs a young girl outside Angel tube station,' states the production's website.

'He then falls in love with the girl, called Tara. The shot wins him a photographic award. His euphoria is short-lived as Tara confronts him for taking her picture without permission.'

On a mission to complete a project started by his late father, Jimmy discovers that the secrets of his father's mysterious death are contained in the Leica.

Jimmy is then lured into the 'seedy world of paparazzi journalism... sliding inexorably into the corruption of sex, drugs and toxic fame'.

## NIKON PHOTO PROJECT TO AID DISASTER VICTIMS

**NIKON** is set to give photography classes to schoolchildren in areas recovering from the earthquake that struck Japan earlier this year.

'Nikon will provide photography classes every year in collaboration with junior high schools in the disaster-stricken areas,' said the firm in a statement.

'Photobooks will then be created with selected photographs taken by students and presented to them.'

Nikon says it has already donated digital cameras to three junior high schools in the first phase of a project it hopes

to expand in coming years.

The company plans to exhibit the images at the Nikon Plaza Sendai in Miyagi, which is due to open in March 2012, to support and promote reconstruction projects. The Plaza will also serve as a base for camera repairs and seminars.

The firm also plans to exhibit photos documenting the ongoing reconstruction process.

'Through these activities, Nikon hopes that the power of photography will encourage the disaster victims and become one of the driving forces toward recovery,' adds the Tokyo-based firm.



### Do you have a story?

Contact Chris Cheesman  
Tel 0203 148 4129  
Fax 0203 148 8130  
amateur photographer  
[ipcmedia.com](http://ipcmedia.com)



TRY EUROPE'S LEADING LAB FOR GALLERY-QUALITY PRINTS, MOUNTINGS AND FRAMINGS:

**80,000** loyal & satisfied customers. Why not try us today?

**120** major galleries and over 3500 professionals trust WhiteWall

**TOTAL** customer care & satisfaction policy

**100%** best price guarantee and bespoke quality

Original photoprint mounted on aluminium from **£4.90**

**TRANSFORM YOUR PHOTOS INTO WORKS OF ART**

"Excellent quality"  
WHAT DIGITAL CAMERA

"Finished to a great standard."  
DIGITAL PHOTO

"The quality of the products is outstanding."  
DIGITAL PHOTOGRAPHER

What Digital Camera GOLD AWARD

Amateur Photographer

Digital Photographer EDITOR'S CHOICE

DIGITAL PHOTO GOLD AWARD

EDITOR'S CHOICE

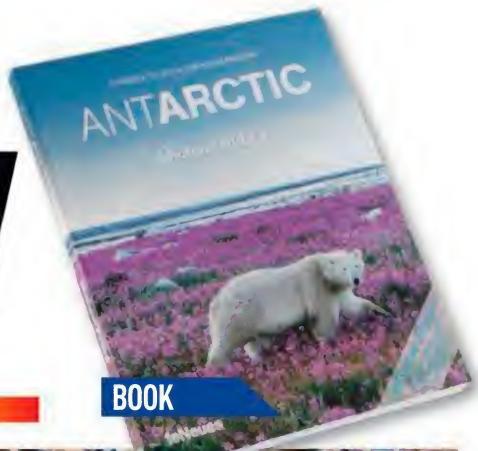
PhotoPlus BEST VALUE AWARD

Phone: 020 3411 1846 E-mail: [Info@WhiteWall.com](mailto:Info@WhiteWall.com)

**WhiteWall.co.uk**

# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

## Antarctic

by Michael Poliza

teNeues, £25, softback, 240 pages, ISBN 978-3-8327-9590-0

**THIS** softback book features a selection of photographs from the hardcover edition of Michael Poliza's excellent book of Antarctic wildlife. Poliza's images of the Antarctic are a stirring and magnificent document of one of our planet's most dramatic regions. Poliza's eye for composition is unquestionable and the sensitivity he displays towards his subjects is captivating. What a shame, then, that this book suffers from the dreaded double-page-spread format. Poliza's images are largely ruined by the crease running down the centre of the book, meaning that a large portion of the image is lost in the curvature of the page moving into the spine. It's an unfortunate trait of many softcover books and demonstrates that sometimes hardback editions really are worth seeking out. Forget this edition and look for the hardback version instead.



© MICHAEL POLIZA

## John Blakemore: Photographs 1955-2010

by John Blakemore, Dewi Lewis, £45, 272 pages, hardback, ISBN 978-1-907893-12-4



© JOHN BLAKEMORE



BOOK

**THIS** is the first retrospective on British photographer John Blakemore, which is a surprise considering how fascinating his images are. For 60 years, Blakemore has been honing the arts of photography, printing and teaching, and in the process has found a style that is notable for its distinct handling of lighting and tone. Blakemore's images comfortably move from landscape to still life, and often feature both within the same image. The real joy, however, is in the masterful printing. This is never more apparent than in his exceptional monochrome images. That's not to say his later colour work is any less impressive. It's not often that you see a photographer so comfortable with both styles, but Blakemore is so good at what he does that the transition feels comfortable and, most importantly, logical. This is a great book and should be on the Christmas list of any photographer.



**Terry O'Neill: Screen Sirens and Rock Rebels**

8 December-22 January 2012. Proud Chelsea, 161 King's Road, London SW3 5XP. Tel: 0207 349 0822. Website: [www.proud.co.uk](http://www.proud.co.uk). Open Mon-Sun 10am-7pm, Weds 10am-8pm. Admission free

**FEATURED** in AP 30 September, Terry O'Neill is responsible for some of the world's most iconic celebrity images. Terry played a large part in the photography scene in the '60s and '70s, and many of his well-known images of people such as Brigitte Bardot, Jacqueline Bisset (pictured) and the Rolling Stones are presented in this exhibition. Terry's spontaneous and candid images

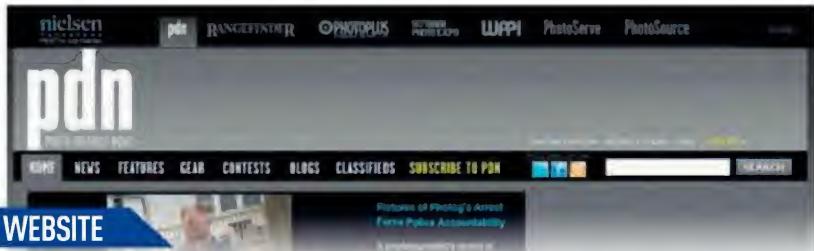
helped to reshape what could be done with celebrity portraits and gave us rare insights into the lives of the stars. These are the kind of images you don't see any more, ones that were created before PR teams and managers turned their stars into inaccessible and aloof commodities. Terry's images are legendary and any opportunity to see them in a gallery space is more than welcome.

**EXHIBITION**

© TERRY O'NEILL

[www.pdnonline.com](http://www.pdnonline.com)

**THERE** are many photos-of-the-day sites floating around the web, but that's not to say there aren't a few out there that are worth a place on your bookmarks list. The editors of Photo District News, a US publication that features advice and news regarding today's photography scene, select the images that appear on photo of the day and each one encapsulates a bigger story. Each image links back to the bigger project from which it came, meaning that the site differs from many others in that the single image is simply a way into the bigger picture. The images are helpfully divided into categories such as fashion, food and drink, and landscape, meaning that finding your way to an image you have seen on a previous visit is easily accomplished. The site may not be most attractive thing in the world (it's powered by WordPress) but it's engaging enough to warrant repeated visits.



# CONDENSED READING

A round-up of the latest photography books on the market

● **WEDDING PHOTOGRAPHY**

by David Pearce, £12.50 This handy pocket guide to posing your wedding subjects is full of ideas and illustrations to help you on the big day. Unlike many other books on this subject, this one also contains a great deal of practical advice about things such as flash, angles and tonal range. Not bad at all.

● **PHOTOGRAPHY AS**

**ACTIVISM** by Michelle Bogre, £18.99 The subtitle of this book is *Images for Social Change*. Social reform is a heady subject, but it's one in which photography can often play a part. In the past, photographers such as Tom Stoddart and Eugene Richards have used their images to highlight controversial and confrontational issues. Photography can play a part in how perceptions are altered and how otherwise hidden issues are exposed, leading to a change in regime and social structure. It's a big topic, but one that is succinctly addressed here.

● **WILDFLOWER**

**WONDERS OF THE WORLD** by Bob Gibbons, £19.99 Flowers and art have gone hand in hand since the year dot and this lovely book by Bob Gibbons takes us on a sweeping tour of some the world's most beautiful wildflowers. Gibbons' images are always vivid and his text is engaging and informative.

● **LIGHT** by Fil Hunter, Steven Biver and Paul Fuqua, £24.99 This stunning book, subtitled *Science and Magic*, is now in its fourth edition and it's not hard to see why it's still being referenced and praised by just about anyone who opens up its cover.

The science of light and its application to photography sounds like a dry subject, but the virtue of this book is in its absolute accessibility and wealth of knowledge. An invaluable book.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



**FUJIFILM**

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

stabilisation and vibration reduction available for those who are 'in the know' about this, but they still manufacture so-called 'prime' lenses and cameras without this facility – presumably for those who are not!

Being a bit of a nerd in this respect, I have satisfied myself that provided my camera has enough pixels, it is pointless using lenses that have anything less than the very best image-stabilisation mechanisms. Those who are like me, with a good camera like the Nikon D7000 or better, find that image stabilisation is now the limiting factor. But in this respect not all lenses are equal, and in magazine reviews the effectiveness of image stabilisation and vibration reduction is not considered other than just to acknowledge its presence. It would be good to see AP comparing the efficiency of image stabilisation and vibration reduction in lenses, for Canon and Nikon users, for instance. Of course, a standard shake test would have to be invented.

**Elvin Thurston, Norfolk**

**We have run technical features on the effectiveness of lens- and body-based systems in the past. These have found both types of system to be very effective. We will revisit this subject in the New Year and incorporate many new elements in our tests – *Damien Demolder, Editor***

### CLUB ARGY-BARGY

I'm flattered that my letter of the week (AP 29 October) provoked such a passionate response from Ian Gee concerning modern-day camera clubs (*Letters*, 19 November).

As Ian points out, my camera-club experience took place 33 years ago, but I make no apologies for the tone of my letter. Ian mentions that he's never heard anyone in his ten-year membership of his club boast about their camera. Good for him! But I know what I saw and heard in my brief membership of the organisation I joined. And it was most definitely a camera, rather than a photography, club.

If Ian has any old back issues of AP, perhaps he may have the issue from some ten years ago that featured a *Backchat* piece I wrote in relation to snobby camera clubs. A friend of my father's had taken up photography at the age of 72, whereupon he joined a local club. He owned a Canon EOS 5000, which several fellow members scathingly looked down on. His use of print, rather than slide film was also mocked, as were the pictures he took in for 'appraisal'. He walked out in disgust. This group of photographers, who boasted about being a 'photographic society' that was actively seeking new members, had failed – miserably – in making welcome a rather late newcomer to our fascinating pastime.

Ian also rather cheekily remarks that nothing in his club occurs as I 'suggest'. I suggested nothing: I was simply relating my own experience among what amounted to nothing but a bunch of camera snobs. I'm sure there are many modern-day camera/photo clubs, full of energetic people, that are

**THE NEXT BIG THING – ITS PRICE**  
I recently joined the bandwagon of 10-stop ND filter buyers, but not before I had done a double-take at the various prices on eBay and Amazon. In the space of two days the price of a Hitech 10-stop 85x85mm filter had increased from £48 to £72! Has Hitech sanctioned these increases? Other brands have passed the £250 mark after having been sold previously for around £100. I realise that supply and demand rules, but this 50+% price hike is frankly extortionate.

Fortunately, I found a supplier from Poland selling Hitech filters for £59, including postage. It seems that these are the cheapest available and I await the filter in the hope that the vagaries of continental postage services don't leave me disappointed. I have to say that the increase is obviously due to the photography magazine industry's comparatively recent focus on all things ND, particularly the 10-stop filter. I wish I had bought shares when the features were first published! Please will you let me know when the 'next big thing' will hit the newsstands? **Dave Brooks, Bedfordshire**

**I know there has been a shortage of 10-stop ND filters recently, which has allowed the price to get bumped up. They would have been a better investment than oil six months ago – *Damien Demolder, Editor***

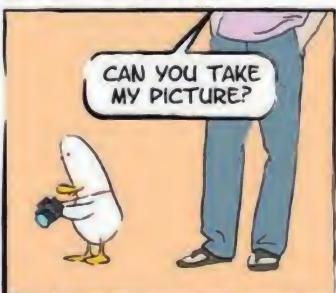
### THE HUMAN FACTOR

Over the past 50 years we have witnessed tremendous advances in the quality of photographic reproduction. Even in the early 1970s colour reproduction with colour films was unsatisfactory, as there were excessive hue shifts in artificial light and blue flowers were reproduced as pinks. Films got better in their ability to reproduce sharp pictures, but the ultimate limiting factor was the resolution of fine detail, which is why professional photographers favoured

large formats. Now, though, with digital imaging's 16-million-pixel-plus sensors and good lenses, the detail we can get into our pictures is remarkable – possibly even superior to what anyone with 20/20 vision can see! Yet still we continue to worry about lens resolution and camera pixels when we talk about getting sharp pictures.

However, there is another factor that is not discussed as often as it should be – the ability of a human to hold the camera still. Manufacturers make optical image

### What The Duck



<http://www.whattheduck.net/>



### COVERED IN COBWEBS

The cobweb season is now upon us. Linked to some heavy morning dew, mist or drizzle, there are some stunning photographs to be had by the early-bird photographers. I took the above photograph in my garden on my 81st birthday in the middle of November with my Fujifilm FinePix SH10 bridge camera.

My wife had bought the garden sculpture for me as my birthday present and I was delighted that the local spiders also thought of it as useful. **Keith Hughes, Essex**

free of snobbery and elitism as, apparently, is Ian Gee's. **Mike Bidewell, Tyne & Wear**

### THE POWER OF AN IMAGE

Each week in AP I am reminded of the power of an image, but not from the stunning photographs by competition winners, nor those delights sent in for appraisal. Instead, I am influenced by something more mundane – the two regular images on the *Letters* pages showing a box of film and a memory card. Although I like film, the side-by-side comparison of one film to the memory card did not particularly sway me in the direction of film – until one day I noticed that the power of an image had been misleading me all this time. Although there is a choice of film or memory card, it is not quite as the image portrays – it is not one versus one, but an offer of a 20-roll pack of Fujifilm that comes to light when you pay attention to the words rather than the image. So I won't look at that picture any more. I'll just close my eyes, cross my fingers and hope that this letter is published – in return for several films!

**Jill Beeton, Essex**

**Close, Jill, but no cigar this week –**  
**Damien Demolder, Editor**

### SHOOT FIRST, VOTE LATER

With regard to the recent AP forum poll concerning the continuing use of film (AP 29 October), I can't help feeling it is a little misleading. For instance, many film buffs do not own or have access to computers, as these are not necessary for enjoying slides and prints. So, as voting is only via the AP website, my guess is that many film users will not be able to register their opinion.

However, this does serve to illustrate the increasing pace of change within our hobby recently. I am currently using a compact Leica Digilux alongside my 'proper' film cameras and I have been pleasantly surprised at the quality of the images it can

produce. So much so, in fact, that I took AP's advice from earlier in the year and put a book together on Blurb – a sort of testimony to miniature camera progress. It has turned out pretty well so, film or digital, let's get on and enjoy what our hobby is all about – producing pictures

**Don Jacklin, Derbyshire**

**We do accept mailed votes for our polls, Don, although not many take us up on the offer –**  
**Damien Demolder, Editor**

### STOP SNIPING

In response to Graeme Stewart's letter (AP 12 November) about Sony not offering all its current users a choice about viewfinders, of course Sony gives you a choice – it has a number of excellent cameras with an optical viewfinder (OVF), so if you want one of those you don't buy the Alpha 77. I suspect that the electronic viewfinder (EVF) is the only possible option given the sheer speed and versatility of the Alpha 77, although of course you could go for the Canon EOS-1D X! And despite the well-chosen words of the Canon spokesperson about the lack of an EVF on the EOS-1D X, how long do you think it will be before other companies will offer an EVF in a DSLR?

I don't know what Graeme means by 'traditional camera manufacturer' – Gandolfi still makes old-style cameras, but the company definitely doesn't offer me a choice of OVF or EVF! All the major camera manufacturers have long since diversified away from just producing cameras and in that sense they are all electronics companies. It may be that they have a long tradition of producing cameras, but they are not by any measure 'traditional camera manufacturers'.

I can't believe the sheer volume and quality of first-class DSLRs these days, all of them huge improvements on what we used previously. So stop sniping and get snapping!

**David Davies, Essex**

# GC BACK CHAT

### What is a photographer? AP reader Elisabeth Cox gives her view

'WHAT is a photographer?' asked reader Mike Hathway in his *Backchat* of 22 October, and he followed it with a selection of anecdotes with a personal flavour.

My 1982 *Oxford Concise English Dictionary* defines 'photograph' as a 'picture taken by means of chemical action of light or other radiation-sensitive film; take photograph of person, etc, hence photographer'.

Basically, there are two types of photographer. There is the true amateur who takes photographs for the pure pleasure of it, for the many challenges this hobby presents, for the joy and satisfaction this activity provides, for the constant urge to improve and indeed to achieve the perfect photograph – if there is such a thing.

Then there is the professional photographer who makes a living from this occupation. Perhaps he or she started out as an amateur, and then perceived the wisdom of getting paid for what he or she enjoyed doing anyway. Photographers can then be categorised according to their specialities, such as war, fashion, architecture, wildlife and so on.

In the old days, when cameras were so expensive, as were film and processing, every frame counted. One needed to trek to the photographer's studio for the obligatory formal family portrait. Thus a photographer often needed to be affluent and it was something of an elite occupation, as demonstrated by Karsh of Ottawa, Cecil Beaton, Lord Lichfield and Lord Snowdon. Now that we can all enjoy affordable digital photography, every Tom, Dick and Harry and, to be politically correct, every Tina, Daisy and Hayley can be a photographer.

Unlike the artist with his paintbrush or the sculptor with his chisel, a photographer with his or her camera accurately records what is before the lens. Or does he (or she)? We are told that 'a photograph never lies'. This is only true until the image is re-touched or improved by the selfsame photographer or some other 'artist'. Thus, around 100 years ago, even Herbert Ponting and Frank Hurley, the official photographers on Scott's and Shackleton's Antarctic expeditions respectively, were not averse to improving their stupendous black & white images, on show at the Queen's Gallery in Buckingham Palace until 15 April 2012. Indeed, Hurley's record of their rescue from Elephant Island is an example of such artistic licence.

Those photographers had to carry around heavy, fragile, glass photographic plates. Now we are blessed with minuscule memory sticks. How lucky we ordinary folk are in the 21st century to be able to call ourselves 'photographers', whether we wield a hefty £5,000 Japanese technical wonder or an even more extraordinary technical wonder in the form of a matchbox-sized digital camera in the palm of our hand or on a mobile phone. Yes, and regardless of age, we all belong to the happy band of photographers.

BRINGING  
YOU ESSENTIAL  
EXPERT ADVICE  
EVERY WEEK

# PHOTO INSIGHT

Frans Lanting explores a very different point of view when photographing zebras in the Masai Mara National Reserve in Kenya. He explains why he photographed this scene in the way he did



## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

**SOMETIMES** an image can present itself when you least expect it. I was photographing in Kenya's Masai Mara National Reserve one day and had parked my vehicle under a shady tree to take a break from the harsh noon sun. I had noticed a group of zebras grazing at a nearby waterhole, and although I was resting I kept a keen eye on them.

To bide my time I had been reading an essay in my mammals field guide about the co-evolution of grasses and grazers on the African savannas. My image was inspired by the story about how the first grasslands emerged millions of years ago. The book explained how grazing animals adapted to make use of the defensive strategies of grasses when global climates became cooler and drier around 35 million years ago.

During this time forests gave way to new open habitats worldwide and African savannas came into their own. Grasses spread and grazing mammals proliferated. In response to the pressures caused by intensive grazing, grasses formed more abrasive silica inside their leaves. This in turn led to grazing animals developing high-crowned teeth and strong digestive systems to digest the coarse grass. Often these grass-eating animals will develop large bellies and backsides! Buffalos, antelope and zebras are good examples of this.

Reading this book made me think about zebras differently. When I looked again at the nearby herd I began to focus on their body forms and their connection to grass. I decided to make *this* the subject of the photograph, rather than the zebras' heads and faces. In other words, I was looking for interesting rear-end compositions! Zebras are very common in the Masai Mara, so the challenge is how to make a zebra look different and come up with a new point of view.

I read a lot of science publications and frequently talk to scientists, and quite often ideas will emerge from these sources – things that aren't immediately obvious, but that I feel might make an imaginative photograph. The idea for this image came from a desire to explore the relationship



between the grass-eating animals and the environment in which they evolved. Once I had the idea, I manoeuvred my vehicle into a position where I could create an image that showed multiple zebras. I attached my Nikon film camera with a 400mm lens to a mount on the car door and kept the aperture wide open to 'dissolve' the foreground and background. The process of composing this shot was very fluid. Because I was driving a vehicle I had control over where to position myself for the shot. I

could easily adjust my shooting position a couple of metres this way or that.

I waited for a cloud to pass in front of the sun, which softened the bright midday light and tempered the harsh shadows. I didn't want any shadows to interfere with the black and white stripes of the zebras. There is a wonderful balance between the three subjects in the foreground and the single tree in the distance. I wanted to incorporate the out-of-focus but still recognisable shape of a lone acacia tree in the distance,

---

To see more images by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)

**WORLD VIEW**



© FRANS LANTING

which told another story about co-evolution: only a very tall animal could have pruned its classic umbrella form. No giraffe came along to nibble on it, however, but the tree alone was enough. It was the finishing touch to an image that shows how changing your point of view can add surprise to a familiar subject, and how zebras can look different without changing their stripes.

The image functions on several levels. First, there is the immediate connection with the subject – everybody knows what a

zebra looks like. Then there is a humorous element, as the zebras aren't portrayed in a conventional way. The image is also very graphic, so it is easy for viewers to connect with what's being presented. Finally, the history of the evolution of zebras and their habitat is implicit in the image.

Sometimes simple is best. I like to let the subject speak, so I'll sometimes look for simple, bold colours that work well together – blue, yellow and green, in this case, with the stand-out black and white stripes.

I took several frames to ensure that I had the image I envisaged. It was only while looking at the various frames afterwards that I knew this image was the one. Once you see something you think is an interesting subject, it's a case of staying with it and exploring it until you have the image you are after. I'll stay with a subject as long as I feel there is something I can capture from the situation. Africa's big cats are impressive, but in a purely visual sense zebras are hard to beat.

**Frans Lanting  
was talking to  
Gemma Padley**

# Grays of Westminster®

Exclusively... **Nikon**

## MOVE UP TO A **Nikon**



Nikon 1 V1

### WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs,

Nikkor Lenses: autofocus & manual focus

We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone

020-7828 4925 for our offer



### 0% OR LOW INTEREST FINANCE

No deposit Required

020-7828 4925

For full details



#### NIKON DIGITAL CAMERAS

Nikon D3x SLR body.....	£5,050.00	85mm f/1.8D AF.....	£305.00
Nikon D3x + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,360.00	85mm f/1.4D AF.....	£949.00
Nikon D3x + AF-S 24-70mm f/2.8G IF-ED Kit.....	£8,270.00	105mm f/2D AF-DC.....	£795.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,580.00	135mm f/2D AF-DC.....	£969.00
Nikon D3s SLR body.....	£3,550.00	180mm f/2.8D AF IF-ED.....	£625.00
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit.....	£4,860.00		
Nikon D3s + AF-S 24-70mm f/2.8G IF-ED Kit.....	£4,770.00		
Nikon D3s + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,075.00		
Nikon D700 SLR body.....	£1,825.00		
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£3,135.00		
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£3,045.00		
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,350.00		
Nikon D700 + AF-S 16-35mm f/4G VR ED Kit.....	£2,670.00		
Nikon D700 + AF-S 24-120mm f/4G VR ED Kit.....	£2,655.00		
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR.....	£2,515.00		
Nikon D700 + MB-D10 Grip.....	£2,050.00		
Nikon D300S SLR body.....	£1,175.00		
Nikon D300S + MB-D10 Grip.....	£1,398.00		
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,650.00		
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.....	£1,809.00		
Nikon D7000 SLR body.....	£945.00		
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,099.00		
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,575.00		
Nikon D7000 + MB-D11 Kit.....	£1,195.00		
Nikon D90 SLR body.....	£629.00		
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£775.00		
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,140.00		
Nikon D5100 SLR body.....	£595.00		
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£695.00		
Nikon D3100 body.....	£449.00		
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£549.00		

#### NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£749.00	18-35mm f/3.5-4D AF IF-ED.....	£495.00
Nikon 1 V1 10mm Kit - Black/White.....	£799.00	24-85mm f/2.8D AF IF-ED.....	£520.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White.....	£939.00	80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver.....	£498.00		
Nikon 1 J1 10-30mm Kit - Red.....	£525.00		
Nikon 1 J1 10mm Kit - Black/White/Silver.....	£549.00		
Nikon 1 J1 10mm Kit - Red.....	£575.00		
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver.....	£640.00		
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Red.....	£675.00		
Nikon VR 10-30mm f/3.5-5.6 - Black.....	£179.00		
Nikon VR 30-110mm f/3.8-5.6 - Black/White.....	£229.00		
Nikon 10mm f/2.8 - Black/White.....	£649.00		
Nikon VR 10-100mm f/4.5-5.6 PD-Zoom.....	£129.00		
Nikon SB-N5 Speedlight.....	£109.00		
Nikon GP-N100 GPS Unit - Black.....	£109.00		
Nikon GP-N100 GPS Unit - White.....	£229.00		
Mount adapter FT1.....			

#### NIKON COOLPIX DIGITAL CAMERAS

Nikon P7100.....	£479.00
Nikon Coolpix P7000.....	£349.00
Nikon AW100.....	£299.00

#### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£529.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£725.00
AF-S 12-24mm f/4G IF-ED DX.....	£815.00
AF-S 18-85mm f/3.5-5.6G ED VR DX.....	£479.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£185.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£650.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£319.00

#### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£225.00
35mm f/2.8D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00

Prices include 20% VAT. Prices Subject to Change. E&OE.

#### NIKON SPEEDLIGHTS

SB-900 Speedlight.....	£325.00
SB-700 Speedlight.....	£245.00
SB-400 Speedlight.....	£125.00
SB-R1C1 Close-Up Commander Kit.....	£599.00
SB-R1 Close-Up Remote Kit.....	£419.00
SU-800 Wireless Speedlight Commander.....	£275.00
SB-R200 Wireless Remote Speedlight.....	£185.00

#### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

#### ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

#### SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5 PC-E ED Nikkor.....	£1,395.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,399.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,375.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00
PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control	

TO ORDER TELEPHONE 020-7828 4925

PROBABLY THE WIDEST RANGE  
OF NEW & SECONDHAND  
**Nikon** IN THE WORLD

020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



## SPECIALISING IN THE EXCEPTIONAL

### 13MM f/5.6 NIKKOR LENS

Photograph by Tony Hurst

The 13mm f/5.6 Nikkor ultra-wide-angle lens was introduced in March 1976 in a pre-AI type lens mount. This extraordinary lens has only ever been available to special order. The 13mm f/5.6 covers an angle of 118°. It weighs in at 1200 grams and represents the widest rectilinear lens available for the 35mm format. It is 4 inches long (10.2cm), with an aperture range from f/5.6 to f/22. It has 16 elements in 12 groups; the front element has a diameter of almost 11cm and is surrounded by a fixed 'petal' style lens hood. It has a floating rear element design, CRC close-range correction, a rectilinear element design for straight line rendition and can focus down to one foot. In 1977 the lens was updated to the AI standard, and in March 1982 the third version was introduced with the AIS type mount with four x 39mm (rear bayonet mount) filters: Skylight, Orange, Amber and Blue in a CL-14 case. It was designed by Mr. Ikuo Mori of the 1st Optical Section, Optical Designing Department at Nikon Optical Japan. Apparently only about 350 of these lenses were ever made. "It is Nikon's greatest lens because not only is it big and supremely expensive, it is Nikon's, and perhaps photography's, greatest lens because it lets us make photographs we can make no other way." Ken Rockwell. MINT- £25,000



TO ORDER TELEPHONE  
020-7828 4925



Find us on Facebook: [www.facebook.com/graysofwestminster](http://www.facebook.com/graysofwestminster)

Visit our website: [www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)

# GET THE LOOK

Edited



## Cross-processed film effect

Apply the cross-processed effect to your digital images. **Richard Sibley** explains how

SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL

TIME TO COMPLETE 10 minutes

SYSTEM REQUIREMENTS Windows or Mac

**THE TECHNIQUE** of cross-processing a film almost certainly started by accident when someone developed a roll of E-6 slide film in C-41 colour negative chemicals. The result is an image that has a slight shift in colour, as well as blown-out highlights. As a roll of transparency film doesn't have the orange base of a colour negative

film, which sometimes isn't compensated for when printing, this creates an image with a green tint.

Some high street mini-labs often refused to develop E-6 films in C-41 chemistry, despite the fact that it didn't harm the chemicals in the film processor, unless a significant number of films have been through the machine. And, if you didn't have a knowledgeable and understanding lab supervisor, it could take a long, and often futile, explanation of what you wanted them to do.

Some movies are even filmed used a cross-processed effect, which has led to a resurgence in the popularity of this particular style of image. You can still recreate the look of cross-processed film even if you shoot digital images by altering the colour and contrast of a photograph.

In this technique I will be using the Curves Adjustment Layer in Adobe Photoshop to create this look, but you can also use the standard Curves tool found in most editing software.



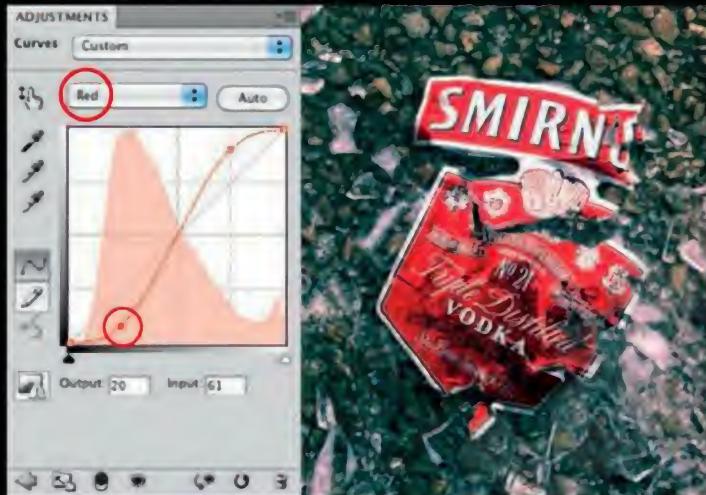
The cross-processed look used on a portrait



**1** Open the image in your editing software and create a new Curves Adjustment Layer (Layer>New Adjustment Layer>Curves).



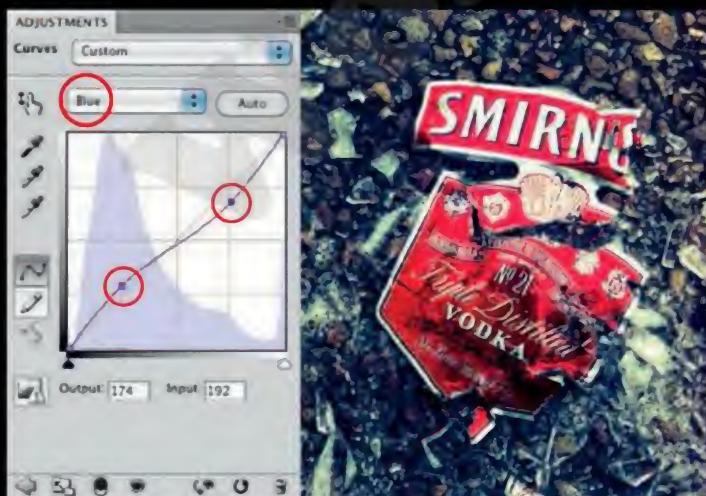
**2** Open the Adjustments palette (Window>Adjustments). Then switch from editing the RGB channels to just the Red Channel. Increase the amount of red in the highlights by selecting the curve where it intersects the three-quarters line on the graph and push up the top of the curve.



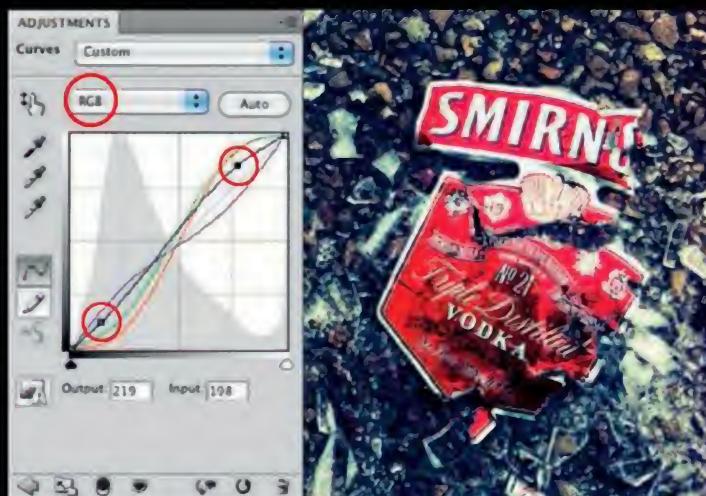
**3** Now click on the shadow area of the curve, around the quarter line of the graph. Drag the curve downwards to darken the reds in the shadow area of the image.



**4** Next, switch to the Green Channel and repeat steps 2 and 3. How much you adjust the curve will depend on the look you are after, but you will want to increase the green highlights and darken the green shadow areas.



**5** For the final colour edit, select the Blue Channel. For this curve, you want to adjust it in the opposite direction to the previous steps – decrease the blue in the highlights and increase it in the shadow areas. Again, how much you adjust this is down to your personal taste.



**6** The final stage is to return to the full RGB curve and adjust the overall contrast of the image. Depending on the photograph, this will need to be increased. Create an S-shaped curve by lowering the shadows and boosting the highlights.

# SUB-£100 CARBON FIBRE TRIPOD KIT

THE LOWEST EVER MANFROTTO  
CARBON FIBRE TRIPOD!

Purchase the Manfrotto M-Y 732CY-A3RC1  
Carbon Fibre tripod kit between the  
1st October 2011 and 31st January 2012  
for just £99.95, a saving of £100.00\*!!

SAVE  
£100  
PAY £99.95

off the SRP  
of the Manfrotto  
M-Y 732CY-A3RC1  
Carbon Fibre tripod\*



Offer valid between 1st October 2011 – 31st January 2012 and/or whilst stocks last

\* SRP - £199.95, promotional price £99.95



**Manfrotto**  
Imagine More



# Strange world

**Jo Paul Wallace**, joint winner of the Street Photography Now Project, explains how the way he shot images slowly began to change after he discovered the 'strange world' of street photography. He talks to **Oliver Atwell**

**STREET** photography is one of those genres that provokes either a knowing grin or a disgruntled huff and roll of the eyes. It depends on who you talk to. While some see it as a fascinating look into human behaviour, others regard it as an artless and superficial waste of memory card space and film. The truth is that when street photography is done right, it can produce some exquisite imagery – as seen in the entries for the Street Photography Now Project at [streetphotographynowproject.wordpress.com](http://streetphotographynowproject.wordpress.com).

The project, which was launched on 1 October 2010, is a collaboration between The Photographers' Gallery in London, and Sophie Howarth and Stephen McLaren, authors of the book *Street Photography Now*. Every week for 52 weeks a leading

street photographer issued an instruction that would form the inspiration for photographs taken by members of the associated Flickr group. Each member then submitted one image every week with the instruction in mind. The last instruction was given out on 23 September 2011 and a final count of all entries revealed that more than 16,000 images had been submitted throughout the year.

However, there were two photographers who stood out from all the others – Jo Paul Wallace and Jack Simon. Both were awarded £500 worth of Thames & Hudson vouchers, as well as an online show at the Photographers' Gallery website.

I spoke to London-based photographer Jo Paul Wallace (Jack Simon will feature in

AP 26 January 2012), who is a relatively recent convert to the world of photography, at least in photography terms. He started shooting around 15 years ago during his travels around Europe and South America.

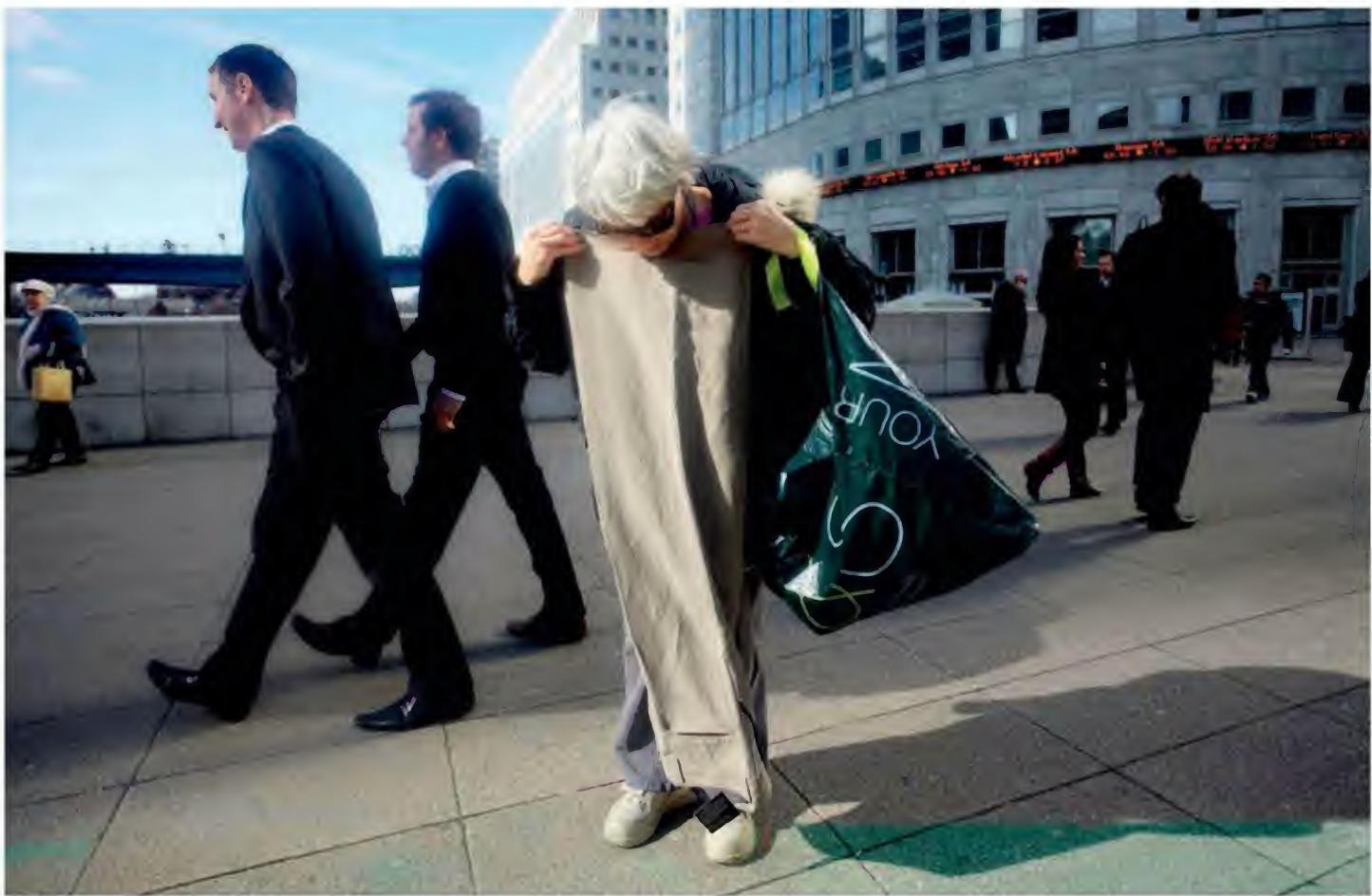
'I lived in Guatemala for a few years where I was shooting a great deal of documentary photography,' says Jo. 'That activity coincided with the charity work that I was doing over there, where I was spending a lot of time with children who were living in places like rubbish tips. That's where the seeds of my street photography was born.'

It was around two years ago that Jo discovered the genre of street photography. He read the *Street Photography Now* book, which gave him the inspiration he needed to expand on his documentary experience and take his photography in a different direction.

'Once I'd discovered this strange world of street photography, the way I shot images began to slowly change,' says Jo. 'The transition came in the form of what I was trying to show in my images. In my documentary work I was always trying to show a definitive scene and document exactly what I was seeing. I realised with street photography that I could explore human behaviour and all the absurdities that go with it. It was more light-hearted and a little more subjective.'

One day, while looking into the background of the *Street Photography Now* book, Jo came

**Instruction #12,**  
Look for the stars,  
even in broad  
daylight, **Markus  
Hartel**



### Instruction #13, Look closer to home, Lars Tunbjörk

**IT WOULD** appear that this is a shot that I've waited for,' says Jo. 'The logical thing to think is that I set myself up in this position and waited for someone with their head down to walk into the frame. Actually, I didn't intend for this shot to happen. It was pure luck, as many street photography images can be, that I was attracted to the rubbish you see on the left. All I wanted was for a person to walk past, but then this guy came along with his head down and I went straight into autopilot. I fired off a couple of shots and managed to get the image you see here. Those strokes of luck can be as satisfying as the ones you've actively sought out.'

Above: Instruction #24, Follow the money, Stephen McLaren



across the Street Photography Now Project on Flickr.

'At that point I didn't know a great deal about street photography,' says Jo. 'The knowledge I had came from the book and from a handful of my own attempts. I actually only found out about the Street Photography Now project about two days before it started.'

Jo decided that the challenge of producing 52 images throughout the year to fit the weekly instructions was too much of an opportunity to pass up. Once he began submitting images, he realised that one of the most valuable aspects of joining the project was in the feedback that he was receiving from the Flickr community. The comments helped him understand which of his images were the most successful.

'The Flickr group helped me to appreciate which shots fitted the weekly instruction,' says Jo. 'The project group was the first group that I'd ever been a part of in Flickr. Being part of that group presented one of the greatest learning experiences for me. It was a great way of learning about other street photographers, as each week's instruction would come from an established photographer. That would then form the focus of a discussion between the members of the Flickr group, where we could identify and discuss that photographer's style and exactly what it was that made their images interesting. You can then learn to interpret people's images in a more critical way.'



### ON THE STREET

Jo's images, which were shot using a Canon EOS 5D Mark II, were generally taken in the spare moments he could grab between work and family.

'I work in the East End of London and have to travel through Greenwich to get there,' says Jo. 'As a result, a lot of my shots were taken in that area. Then, if I got the time to go into other parts of London, I'd grab as many shots as I could find. It was a matter of fitting it around my life. I would take every spare moment that I could get to take a look at that week's instruction, interpret it and then get the shots I wanted.'

As useful as the weekly instructions were to Jo, he maintains that he could never go out looking for a shot with a preconceived idea of what he would shoot that day.

'Things happen so randomly when you're shooting on the street,' he says. 'While there are occasions when you can actively seek out a shot, a lot of the time many of these photographs are things that I was lucky enough to fall across by chance. The instruction sat in the back of my mind and acted as a bit of a subconscious magnet, where it would draw me to things that in some ways fitted into the idea being suggested. Perhaps in some ways the word instruction sounds a little prescriptive. It was more like a weekly inspiration. Then you could use that as your platform to jump into an idea for an image.'

As well as relying on chance encounters, Jo sometimes allowed himself the time to explore one area and wait for something interesting to come to him.

'A few times I found myself in a particular environment waiting for a person to walk into the scene to make the photograph,' he says. 'But that could mean hanging around in one spot for a lengthy amount of time, sometimes up to two hours. On other occasions I would spot someone who just had a certain quality about them. Then it was a

**Above: Instruction #41, The different shades of grey are astonishing, Boris Savelev**

**Below: Instruction #2, Turn your attention to the four-legged population, Ying Tang**



### Instruction #21, Be aware of the way the camera compresses a three-dimensional world into a two-dimensional plane and use that to your advantage, Nick Turpin

**'UNLIKE** my shot of the man with the CVS sign for a head [see opposite page], this shot was entirely intentional,' says Jo. 'The principal aim was to follow that week's instruction, which was from Nick Turpin, and said, 'Be aware of the way the camera compresses a three-dimensional world into a two-dimensional plane and use that to your advantage.' It was about being aware of how objects on different planes can be arranged to appear as if they are one and the same.'



**'A few times I found myself in a particular environment waiting for a person to walk into the scene'**



 case of keeping an eye on them and seeing where they went.

'It may sound strange to say, but I try to slow things down,' continues Jo. 'I tune into the world around me and try to see things in slow motion. That means I can relax and focus on the interaction between people and their environment. Then I can get myself in the right position to witness the elements come together.'

### GETTING IN CLOSE

More often than not Jo shoots his images with a wideangle lens. He started with a 28mm before moving on to a 17mm although these days he works with a 24mm, which gives him just the right amount coverage that he requires from his shots. As a result, Jo's images are distinct for their close-ups of people, such as in his shot taken under photographer Christophe Agou's instruction: 'The distance between yourself and others should not be greater than your arm's length' (see below).

'When I'm shooting, I'm getting right into the scene,' says Jo. 'I'm not afraid to get right up close to people. A lot of the time people don't actually think you're shooting at them, but sometimes they don't even notice because I shoot quite fast. I use fast shutter speeds and high ISOs to shoot quickly.'

'On one side of things I want to remain as inconspicuous as I can because of course if they notice me it can undo the candid nature of the image. I'm not there to offend anyone or to ridicule them, so if anyone asks me to delete my image of them I will. The point of my images is to make the viewer feel that they are on the street themselves, in the thick of it as it were.'

Another aspect of Jo's images that stands out is his ability to switch between colour and black & white imagery.

'When I shoot a mono image I don't see it in black & white,' says Jo. 'It's only something that occurs to me later. When I started the project I wanted to have a balance between monochrome and colour shots. Yet while I was shooting these images I had no preconceived idea as to which shots would be the black & white ones. If I go out and shoot on a bright sunny day and there are these striking contrasts between light and shadow, then obviously a monochrome shot is going to better represent those tones and shades. It's also a great way to represent mood and atmosphere. However, there are times when the colours seem to "pop", so clearly this dictates that the final image will remain in colour. The vivid colour is almost the central subject.'

### THE FUTURE

Having worked so extensively on producing a series of standalone images for the project, Jo now feels he is ready to focus on something a little more long term.

'I've started to explore an area in East London with the aim of producing a body of work that reflects the identity of a place,' says Jo. 'For me, this involves trying to reflect the social and cultural aspects of

**Below: Instruction #36, The distance between yourself and others should not be greater than your arm's length, Christophe Agou**



### Instruction #48, Things are what they seem to be, or maybe something else, Richard Kalvar

'THIS shot was taken in America,' says Jo. 'I think this guy was doing some sort of entertainment event at a coastal resort – he had been working to entertain the kids. With street photography you're always looking for a character and this guy stood out by a mile. He had just finished work and decided that he'd had enough for the day and would relax on the street with a drink. I was able to observe him from a distance and waited for a while before actually shooting. I didn't want to go in there with my shutter firing off because it would have ruined the moment.'

life on the street, while at the same time depicting the graphic element of people within their environment.

While the images that Jo produces are of course the desired result of his hard graft, there is an underlying motive in producing this work.

'Having completed the year-long Street

Photography Now project, I realise that having a purpose in street photography provides both motivation and a sense of direction,' Jo concludes. 'Ultimately, that results in me being able to vastly improve my sense of photography, both technically and theoretically. There's no greater gift that a project can give you.'

We talk to joint winner Jack Simon in AP 26 January 2012





Find your own angle



**EOS**  
**60D**

Discover your creative side with the new EOS 60D. The vari-angle screen gives you the freedom to capture images just as you see them.

[canon.co.uk/EOS60D](http://canon.co.uk/EOS60D)



**Canon**  
OFFICIAL SPONSOR



you can

The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.

# Appraisal



Expert advice, help and tips from AP Editor Damien Demolder



## PICTURE OF THE WEEK

**Iguazu Falls hydroelectric dam, Brazil**

Matthew Boulton

Canon EOS 550D, 17-70mm, 1/1600sec at f/4, ISO 1600

**PROJECTING** a sense of scale in some situations can be made difficult if there are no visual references or subjects that we recognise. Here Matthew wants us to be awed at the height of the 'cathedral' interior of this dam in Brazil, but the only element that might give us a clue as to the size of the place is the handrail on the platform, which is reproduced quite small and halfway up the frame. As there is equal space above and below the handrail any drama has been neutralised, so I've introduced a crop that places it on the lower third of the frame that then leaves the rest of the structure to tower above it.

Using Levels I darkened the shadows and midtones, relying on the added contrast to emphasise the distance from the top to the bottom of the picture, while at the same time producing a greater sense of depth with the darker shadows. The picture works quite nicely in black & white, but with a touch of warm colour I think it will look more interesting. I used a yellow second ink in duotone mode and then, having switched back to RGB mode, desaturated



the colour to make it much more subtle.

The added colour with that contrast has obscured some of the detail below the handrail and platform, and we need some information there to help us appreciate that there is wall below as well as above. To

achieve this, I made a much lighter version of the image and pasted it over the adjusted version, and then copied the adjusted version on top of that again. Using the Eraser tool set to 40% opacity and with a soft edge, I was able to gently erase parts of the dark layer to allow the detail from the lighter layer to show through. This gives the platform its shape back, and allows us to put it into the perspective of the whole structure.

Matthew got all the angles right and spotted a scene with great potential, so he wins my picture of the week award.

**WIN**

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit [www.camlink.eu.com](http://www.camlink.eu.com)

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

**CAMLINK**



# Change your lens, change your story.

Whether you're exploring the minute world in macro, capturing a sweeping vista in wide-angle or getting close to wildlife with a super-telephoto, a different lens can give you a whole new perspective on a scene. With over sixty lenses to choose from, whatever story you want to tell, there's a genuine Canon lens to help.

[canon.co.uk/EFlenses](http://canon.co.uk/EFlenses)



**EF**  
Lenses

CARROUSEL

**Canon**

OFFICIAL SPONSOR



The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.



you can

1



2



AP publishes more reader photographs than any other photography magazine

# Reader Spotlight

## Elliot Hook Hertfordshire

Elliot's favourite subjects to shoot are the landscapes and wildlife of the British Isles – two subjects with which he feels he has a natural affinity. 'I really enjoy being outside among nature, and I use photography to try to capture those experiences to share with others,' he says. 'I appreciate the solitude that photography can bring; the feeling of being out there alone in the wild and experiencing nature first-hand.' Elliot's aim is to photograph as much of Britain's wildlife as he can.

### Stag at Woburn

1 This is a classic shot of a deer among ferns silhouetted against the sun's rays  
Olympus E-3, 70-300mm, 1/2500sec at f/7.1, ISO 320, tripod

### EDITOR'S CHOICE

SEE MORE ONLINE AT  
AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

We've seen 'deer silhouetted against misty dawn light' lots of times before, but Elliot's shot here is a particularly good example of the form. He certainly has all the elements needed: warm low-angled light, a fine beast with good antlers and just the right amount of mist. In this picture, I like the way the ferns echo the jagged fur of the deer's throat and the streaks of light coming from behind. A great shot, Elliot – *Damien Demolder, Editor*

### Tiger at wildlife park

2 This unconventional portrait benefits from the tight cropping  
Olympus E-3, 70-300mm, 1/400sec at f/7.1, ISO 500

### Autumn agarics

3 The vivid colour of the fly agaric fungi and grass offer a real feeling of autumn

Olympus E-420, 70-300mm, 1/160sec at f/4.1, ISO 100

### Fulmar at Land's End

4 Placing the bird on the far left has resulted in this striking composition taken in Cornwall

Olympus E-3, 70-300mm, 1/1600sec at f/5.6, ISO 250



IF YOUR PICTURES  
ARE FEATURED  
YOU'LL RECEIVE...

**£50**

PLUS...



FOR ILLUSTRATION PURPOSES ONLY. RUCKSACK CONTENTS NOT INCLUDED

**The Editor's  
Choice** wins a  
**Kata DR-467i**  
Digital Rucksack  
worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

**How to submit  
images to Reader  
Spotlight**

Please see the 'Send us  
your pictures' section on  
page 3 for details or visit  
[www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)



## Elliot Hook Continued

### Red kite

5 Elliot has given ample space to this impressive bird of prey

Olympus E-3, 70-300mm, 1/1600sec at f/7.1, ISO 400



### Rolling hills

6 The textures of this image seem almost impressionistic

Olympus E-420, 40-150mm, 2secs at f/22, ISO 100, tripod, ND filter, ND grad





## Mike Wilde West Yorkshire

Mike's first forays into photography occurred when his father bought him a Brownie 127 camera to document a school trip to Switzerland. He has been hooked ever since and has been slowly building up a significant collection of cameras and lenses. Mike sees himself as an all-round photographer who dabbles in various genres, such as wildlife, architecture and macro. Some of his favourite locations are the Western Isles, Wales and North Yorkshire.

### Fox at Potteric Car Reserve

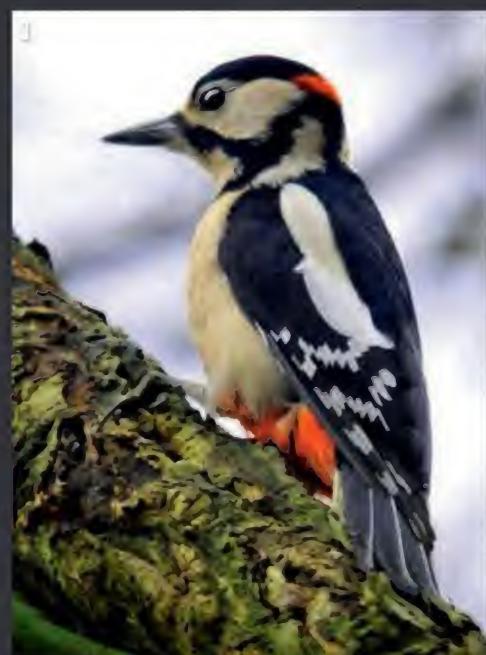
1 Using the vegetation as a frame for the fox has worked well here  
Nikon D300, 150-500mm, 1/4000sec at f/8, ISO 200

### Backlit hind and midges

2 The ethereal lighting is the most striking feature of this image  
Nikon D300, 150-500mm, 1/1250 at f/6.3, ISO 200

### Great spotted woodpecker

3 Woodpeckers are incredibly active, so Mike was lucky to get this shot  
Nikon D300, 150-500mm, 1/1600sec at f/6.3, ISO 800





Blue tit

1 The contrast of light and shadow is a striking feature  
Canon EOS 400D, 300mm, 1/200sec at f/7.1, ISO 200

Marsh frog

2 The bizarre and vivid eye is a strong focus point here  
Canon EOS 400D, 300mm, 1/200sec at f/9, ISO 200

Bush cricket

3 The greens and blues complement each other nicely  
Canon EOS 400D, 1/250sec at f/5.6, ISO 100

**WANT TO LEARN MORE  
AND IMPROVE YOUR  
PHOTOGRAPHIC SKILLS?**

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit [www.spi-photography-courses.com](http://www.spi-photography-courses.com), call 0203 148 4326 or turn to page 64 of this issue.



# Stop Guessing.



*Coloratti* © Gavin Gough



## Start Knowing.

 **x-rite**  
**PANTONE®**

Color Perfectionists Unite!

Distributed by

 **Color Confidence**

### NEW ColorMunki Display

**Advanced Monitor and Projector Calibration Made Easy for Colour Perfectionists!**

Calibrate and Profile Displays, Laptops and Projectors with our most technologically advanced colorimeter and easy to use ColorMunki software.

**No back and forth. No frustration. No wasted time. How's that for perfect?**

#### AVAILABLE FROM THESE LOCAL STOCKISTS:

**Calumet Photographic**  
London  
08706 030303  
[www.calumetphoto.co.uk](http://www.calumetphoto.co.uk)

**Conn's Cameras**  
Dublin  
+353 1 677 7179  
[www.conns cameras.ie](http://www.conns cameras.ie)

**Morris Photographic**  
Chipping Norton  
0845 430 2030  
[www.morrisphoto.co.uk](http://www.morrisphoto.co.uk)

**Oyyy**  
Halifax, West Yorkshire  
0871 222 3 888  
[www.Oyyy.co.uk](http://www.Oyyy.co.uk)

**Smart Images**  
London  
020 8133 6710  
[www.smartimages.com](http://www.smartimages.com)

**Speed Graphic Mail Order Ltd**  
Alton, Hampshire  
01420 560 066  
[www.speedgraphic.co.uk](http://www.speedgraphic.co.uk)

**Teamwork Digital Ltd**  
London  
020 7323 6455  
[www.teamworkphoto.com](http://www.teamworkphoto.com)

**Warehouse Express**  
Norwich  
01603 486413  
[www.warehouseexpress.com](http://www.warehouseexpress.com)

## HUGE RANGE, LOW PRICES, KNOWLEDGEABLE STAFF

## FUJIFILM

**FUJI X10**  
£529

## POLAROID

**Z340  
INSTANT**  
£229

## LOWEPRO

**CLASSIFIED  
200AW**  
£89.99

## PANASONIC

**LUMIX  
FZ150**  
£379

## REFURBISHED

**FUJI  
HS-20**  
£199

## HAMA

**REXTON 150**  
£29.99

## NIKON

**D3100 Kit**  
£449

## TAMRAC

**EXPEDITION  
6X**  
£119.99

## DOMKE

**F2 RUGGED**  
£149.99

## CANON

**EOS 550D**  
£499  
After Cashback

## SIGMA

**18-200 DC II OS**  
£479

## DATACOLOR

**SPYDER3  
EXPRESS**  
£59.99

## SONY

**NEX-5N  
TWIN KIT**  
£569  
After Cashback

## TAMRON

**18-270MM VC**  
£449  
After Cashback

## GIOTTOS

**MML3270B**  
£29.99

## SAMSUNG

**NX200**  
From £549

## HAHNEL

**TRIAD 40 LITE**  
£44.99

## JOBY

**GORILLAPOD  
HYBRID**  
£34.99

EXPERIENCE OUR AWARD WINNING SERVICE

**FREE NEXT DAY DELIVERY**  
On all orders over £100  
Order before 2PM

**01438 367619**



## CHRISTMAS MADE EASY - PART EXCHANGE WELCOME

**STEALTH**



**PHOTO  
JACKET 2**  
£219

**EPSON**



**STYLUS  
R2880**  
£389  
AFTER CASHBACK

**EPSON**



**STYLUS  
R3000**  
£549

**STEALTH**



**PHOTO  
GLOVES**  
£34.99

**STEALTH**



**ONE MAN  
HIDE**  
£79.99

**ELINCHROM**



**DLITE  
4IT SET**  
£549.99

**LASTOLITE**



**STROBO  
KIT**  
FROM £109

**KINGSTON**



**16GB SDHC  
CLASS 10**  
£22.99

**LASTOLITE**



**6X7 HILITE  
WITH TRAIN**  
£299.99

**PLUSTEK**



**OPTICFILM  
7400**  
£169.99

**HAHNEL**



**MK100  
DSLR MIC**  
£79.99

**CELESTRON**



**GRANITE  
8x42 ED**  
£369.99

**SONY**



**E50mm  
F1.8 OSS**  
£229

**NIKON**



**50mm  
F1.8 G**  
£179

**SKY-WATCHER**



**SKYHAWK  
114-EQ1**  
£129.99

**SECOND HAND**



**PLEASE  
VISIT  
WEBSITE**

**CANON**



**POWERSHOT  
SX220HS**  
£169  
AFTER CASHBACK

**TECHLAMPS**



**8" x 12"  
LIGHTBOX**  
£89.99

**BUY IN STORE, ONLINE OR BY PHONE**



**Follow us**

[facebook.com/digitaldepotuk](http://facebook.com/digitaldepotuk)  
[twitter.com/digitaldepot](http://twitter.com/digitaldepot)

**WWW.DIGITALDEPOT.CO.UK**



# Living off the land

For some years **Steve McCurry** has been working with Lavazza coffee documenting the lives of coffee producers across the world. He talks to **Gemma Padley** about his involvement with the project and offers a glimpse into his photographic world



A girl looks  
thoughtfully at  
the camera in La  
Fortuna, Honduras



**STEVE** McCurry is one of the world's greatest living photographers. A regular contributor to *National Geographic* and a member of Magnum Photos since 1986, his instantly recognisable images are both emotive and thought provoking. He skilfully conveys what life is like for ordinary people throughout the world, yet deftly avoids clichés in the process.

For a number of years Steve has been involved in a project called Project *¡Tierra!* (*tierra* being the Spanish word for land) launched by Italian coffee company Lavazza. The aim of the scheme is to improve the economic, social and environmental conditions of coffee-producing communities in countries such as Honduras, Peru and Colombia, and to allow the communities to function autonomously and in a sustained way. Some of the measures Lavazza has taken include offering training to coffee growers and providing modern equipment to improve the efficiency of production, as well as refurbishing existing facilities.

Steve's role involves visiting these coffee-growing countries, and photographing the lives and experiences of the coffee growers to raise awareness of the project through his images. He used a Nikon D3X with a 24-70mm lens for the project. 'I've been working with Lavazza for several years, travelling around the world photographing many of their coffee-growing projects,' says Steve. 'Tierra is an ongoing project, which involves working with small coffee

Above: A group of men playing pool in Honduras

Left: A man relaxes with a drink in La Fortuna, Honduras

producers to advance the coffee-producing techniques and improve infrastructures. The aim is to improve the livelihood of the coffee growers and their families. My role was to document this.'

In August last year, Steve travelled to the Lambari area of Brazil. In January this year he visited the state of Karnataka in India, and also Tanzania. 'There are other locations we still want to go to, such as Vietnam and Cambodia, and perhaps Uganda,' he says. 'Of all the places I went to I had a particular fondness for Peru and Honduras,' adds Steve. 'We were staying in very small villages and the projects were often family-related. Every family had its own part to play – either to pick or dry the coffee. It's a real community feel.'

Perhaps we should pause here for a moment to fill in some important background information on both Steve and Lavazza. Steve, who was born in Philadelphia, Pennsylvania, and now lives in New York, began his career photographing in Afghanistan after working for a newspaper for a couple of years and spending time in India, where he honed his photographic eye. He has covered conflicts in countries such as Cambodia, the Philippines and Iraq, and has won numerous awards for his photography,





**A worker takes a well-earned break in Colombia**

**A girl pauses to have her portrait taken in Honduras**

including the Robert Capa Gold Medal for his work in Afghanistan. Among his best-known photographs is the famous 'Afghan Girl' image – a portrait of a refugee girl with piercing green eyes taken in 1985. However, in terms of the depth and breadth of Steve's photographic archive, this is just the tip of the iceberg.

Steve's involvement with Lavazza began in 1999 when he and 11 other Magnum photographers, including Elliott Erwitt, Inge Morath, Martine Franck, Ian Berry and René Burri, were invited to produce the Lavazza calendar for that year. Working under the title 'The Sensual World of Coffee', the photographers took pictures that explored coffee in five continents. Locations included Cadaques in Spain, Addis Ababa in Ethiopia and Puerto Colombia, Colombia. Steve's image, which was published for the month of April (see page 40) was taken in Delhi, India, and shows a lady holding a cup of coffee, looking out of the frame, while a man pours coffee for another lady in the background.

'Working on the Magnum edition of the Lavazza Calendar in 1999 was great fun,' says Steve. 'It was a worldwide campaign. We were 12 Magnum photographers scattered all over the planet. I've worked in India for a number of years, so I decided

to take my image in India. India is primarily a tea-drinking country, but they also grow coffee. I photographed some people drinking coffee at a reception in the capital, Delhi. I wanted a location with a historical feel – one that had architectural detail in the background. My approach has always been a documentary one and in this situation I was able to photograph the people as they were.'

Lavazza has been producing coffee for 100 years and has published the Lavazza Calendar for the past 20 years. Each edition of the calendar is produced by a well-known photographer and is a celebration of the company's passion, creativity and commitment to producing the very best coffee. Recently celebrating its 20th anniversary at a lavish ceremony in Milan (see page 40 for more) the calendar has been produced by some of the biggest names in photography, including Helmut Newton, David LaChapelle, Albert Watson and Annie Leibovitz.

'If I were to produce a Lavazza Calendar, I'd want a universal theme, perhaps involving travel to different coffee-producing countries,' ponders Steve. 'I'd want a theme that united these different cultures to give a sense of the "one world" we live in. It would require a lot of thought to come up with something inventive, but it would be a great challenge and lots of fun.'

With his wealth of experience as a photojournalist and connection with



 Lavazza already firmly established, Steve was the obvious choice to spearhead a project focused on documenting the lives of coffee growers across the world.

Steve's images, from his environmental portraits of workers preparing the ground for the coffee plants to the evocative portraits of children looking wistfully out of the frame, provide a unique insight into these people's lives. They serve as a reminder of the dedication and commitment of the coffee growers and how labour intensive their work can be.

For each location Steve visited, part of the objective was to photograph the pruning, drying and all techniques associated with the production of the coffee. But aside from this there is a serious social component that Steve wanted to convey. Whether this involved children at school or people going about their daily business, Steve's aim was to relay the real lives of the people he encountered. 'We didn't only want to photograph the coffee production,' he says. 'We wanted to show how people live in these coffee-producing countries.'

Steve's approach, as is the case with all his documentary work, is to forge a connection with his subjects. Sometimes he was invited into people's homes and spent time at the plantations. 'A good portrait is one that gives an insight into the personality of the person being photographed,' he says. 'Light, design, composition and emotional content are elements that are important to a good portrait. Photographers depend on intuition and instinct. You arrive at a certain balance regarding the right background, moment and a particular light. It's important to relate to them as real people, not simply as subjects for your camera,' he adds. 'Once a rapport is established, people tend to relax and open up. I don't think there's any mystery about it.'

To see more of Steve's images visit

[www.stevemccurry.com](http://www.stevemccurry.com)

To find out more about Lavazza and Project

¡Tierra! visit [www.lavazza.com/corporate/en/company/socialresponsibility/gallery/india.html](http://www.lavazza.com/corporate/en/company/socialresponsibility/gallery/india.html)

Lavazza ¡Tierra! is a full range of Rainforest Alliance-certified products. For more information visit <http://storeuk.lavazza.com/a-modo-mio/capsules/-tierra-intenso/prod1041.html>.



Above: Men hard at work in Brazil

Below: Steve's image for the 1999 Magnum edition of the Lavazza Calendar

## STEVE MCCURRY AND THE 2012 LAVAZZA CALENDAR

**TO CELEBRATE** 20 years of the Lavazza Calendar, Lavazza ran a competition for amateur photographers judged by Steve McCurry. The theme was 'Travel and Seduction'. Entrants were invited to upload their images to the Lavazza website between 1 August and 25 September this year. 'I was very impressed with the high quality of entries,' says Steve. 'There were a lot of creative, inventive photographs. I loved the image of a female nude lying in bed with a coffee cup beside her taken by Michele Michelsanti (below). I thought it had a wonderful composition and sensuality.' The winning photographers were among the guests at the official launch of the 2012 Lavazza Calendar in October in Milan, Italy. Among the guests were Magnum photographers Steve McCurry and Elliott Erwitt. (For more details see AP's news story at [www.amateurphotographer.co.uk/news](http://www.amateurphotographer.co.uk/news) and search for 'Lavazza').



# The last step in a photograph's journey is as important as the first.

Give the final stage the attention it deserves with the PIXMA PRO-1, our most evolved professional quality A3+ inkjet. Print up to 14" wide with the state-of-the-art 12-ink system, with next generation Lucia pigment inks and special 5-ink monochrome printing, ensuring outstanding results every step of the way.

© Brent Stirton/Reportage by Getty Images. Canon Ambassador. North-West Kenya, 2010.  
Shot on a Canon EOS-1Ds Mark III; EF16-35mm f/2.8L II USM

[canon.co.uk/PIXMAPro](http://canon.co.uk/PIXMAPro)



  
**PIXMA  
PRO-1**

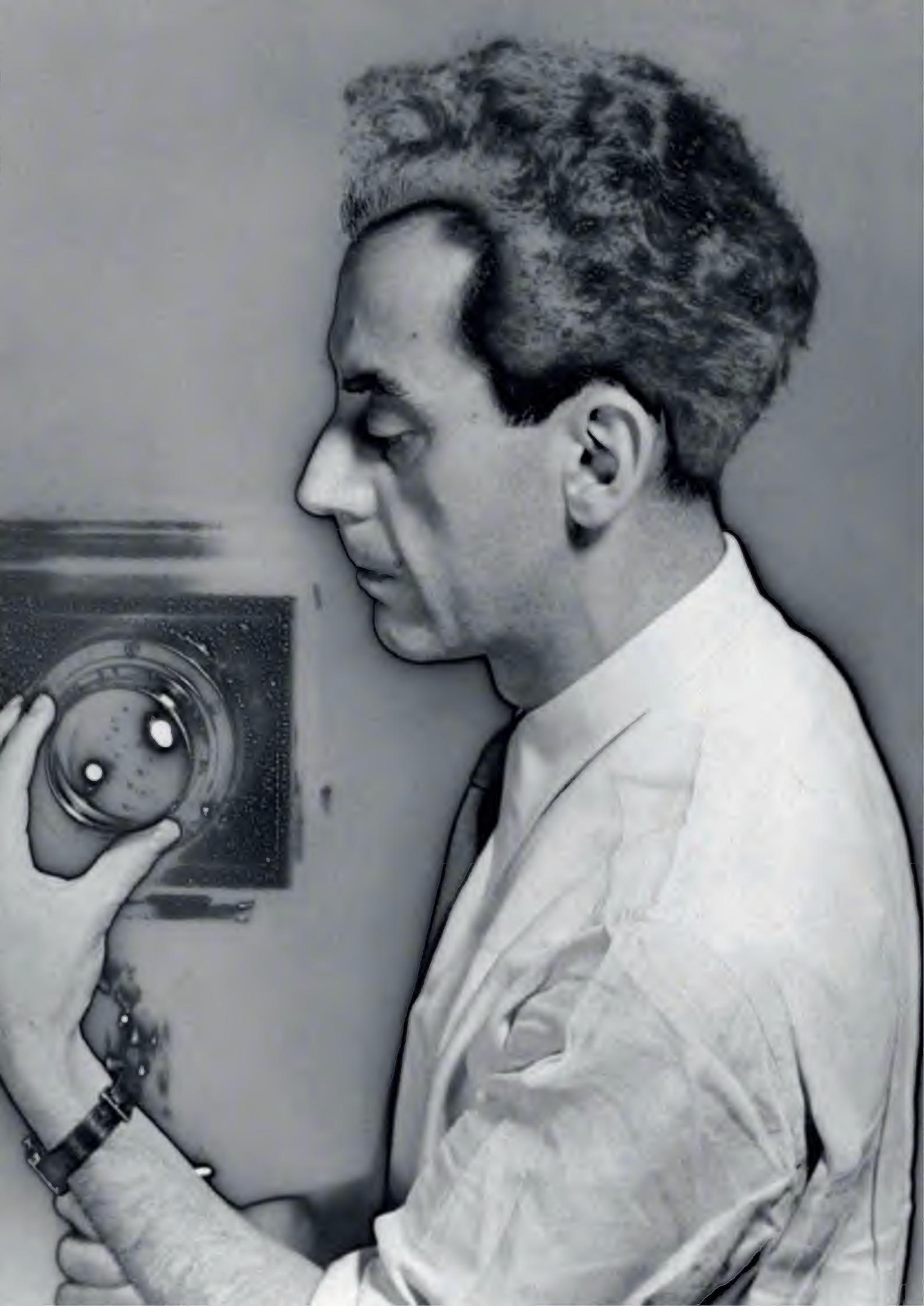
The printer your images deserve

**Canon**  
OFFICIAL SPONSOR



The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.

you can



Left: Man Ray self-portrait, 1931

Right: Man Ray's solarized image titled 'Woman on folded arms', 1931



© MAN RAY TRUST/ADAGP, PARIS 2011

# Amateur Photographer's... ICONS OF PHOTOGRAPHY

## ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

# Man Ray (1890-1976)

**Man Ray** deliberately broke photography's 'rules' to create his distinctively imaginative imagery, writes **David Clark**

**MAN RAY** was a painter, filmmaker, sculptor, poet, essayist and philosopher, but he is best known for being a groundbreaking and original photographer. Although his most famous work was produced in the 1920s and '30s, it still retains its vitality and visual impact today.

Ray approached photography in the same way as his other artistic pursuits: as a means of creative self-expression for which there are no rules. At a time when 'straight' photography was fashionable and many believed that the medium's strength lay in its detailed reproduction of the real world, Ray's work explored the world of the imagination.

In his lifetime, Ray created his own enigma; he evaded giving information about his family background and often playfully invented conflicting stories about his life

and work. He insisted, for example, that his real name was Man Ray, but we now know that he was originally named Emmanuel Radnitzky and that he was born in 1890 to Russian-Jewish parents who had emigrated to Philadelphia, Pennsylvania, in the USA.

His father was a tailor and his mother a seamstress, but Ray showed a strong interest in drawing from a young age. When he graduated from high school in New York, he was offered a scholarship to study architecture but turned it down to pursue a career as an artist. In these early years, he began by earning his living as a commercial artist and technical illustrator.

He initially painted in a Cubist style and his work soon brought him to the attention of leading figures in the arts, including Alfred Stieglitz (who introduced

him to photography) and the artist Marcel Duchamp. When Ray moved to Paris in 1921, Duchamp took him to meet many of the other artists and writers living in the city at that time. Soon Ray was doing portraits of Picasso, Hemingway, Joyce, Dali and others, and by 1924 he was working regularly for *Vogue* magazine.

At this time he also began working with photograms – images made by placing three-dimensional objects on photographic paper and exposing them to light. Photograms had been made since the earliest days of photography, but Ray reinvented them in his own style and called them Rayographs.

He took photograms to a new creative level, making complex assemblages that often juxtaposed incongruous objects. He sometimes moved them, or the light source, during the exposure, creating intriguing visual effects. As he later wrote in his autobiography, he was 'trying to do with photography what painters were doing, but with light and chemicals instead of pigment and without the optical help of the camera'.

By 1929, Ray was himself one of the leading artists working in Paris and was considered part of the Surrealist group. That year, Lee Miller, then a famous model and one of the most celebrated beauties of her age, travelled to the city with the aim of becoming Ray's assistant.

Although Ray initially refused, she soon became not only his assistant but also his model, muse and lover. Their tempestuous relationship and artistic collaboration lasted three years, during which Ray developed the technique most



© MAN RAY TRUST/ADAGP, PARIS 2011

associated with his name: solarization. Photographers had been aware of solarization since the 19th century, but it hadn't been consciously used as an artistic technique. It involved the partial or total inversion of an image on a negative or print, caused by temporarily switching on a light during development, and was regarded as an unfortunate accident. In 1930, Miller accidentally switched on a light while developing one of Ray's prints and he immediately saw its artistic potential.

He developed the idea and began consciously solarising images as an artistic technique. These startling images caused a sensation in the art world and, for many commentators, confirmed photography's potential as a creative art form on a par with painting and sculpture.

Ray, however, refused to discuss his work in detail, preferring to let it speak for itself. He said, 'Of course, there will always be those who look only at technique, who ask "How?", while others of a more curious nature will ask "Why?". Personally, I have always preferred inspiration to information.'

When Ray's affair with Miller ended in 1932, he was distraught. Around this time he made one of his most famous photographs, 'Glass Tears' (see above), which shows part of a woman's face with glass beads in place of real tears. Although Ray never specifically commented on the background to the photograph, its date suggests it may be related to his break-up with Miller.

In 1940, after the German occupation of Paris, Ray returned to America and settled

in Los Angeles, where he worked as a fashion photographer for almost ten years. He returned to Paris in 1951, where he lived for the rest of his life and continued to photograph, paint and make other artworks. He died in Paris in 1976, aged 86.

Ray's charismatic personality, his visual inventiveness and his insistence on the importance of artistic freedom put him among the most influential artists of the 20th century. His greatest work came about as a result of his mischievous rule-breaking and his belief that in art, everything can and should be tried. For him, the results always justified the means.

'When I took photos, when I was in the darkroom,' he stated, 'I deliberately dodged all the rules, I mixed the most insane products together, I used film way past its use-by date, I committed heinous crimes against chemistry and photography, and you can't see any of it.'

## BOOKS AND WEBSITES

**Books:** *Man Ray: American Artist* by Neil Baldwin (published by Da Capo Press) is a biography that attempts to get behind the myths about the man. *Man Ray/Lee Miller: Partners in Surrealism*, published earlier this year, focuses on the couple's working and personal relationship.

**Websites:** The official website of the Man Ray Trust is [www.manraytrust.com](http://www.manraytrust.com). The site features links to the Man Ray image archive and other sites. Further details of Ray's life, plus more useful links, can be found on the Man Ray page on [www.wikipedia.org](http://www.wikipedia.org).

**Man Ray's 'Glass tears', 1932, which many believe is related to his break-up with Lee Miller**

# Biography

## 1890

Born Emmanuel Radnitzky in Philadelphia, Pennsylvania, on 27 August to Russian-Jewish immigrant parents

## 1897

The family moves to New York

## 1908

Graduates from high school and pursues a career as an artist

## 1912

Antisemitism and ethnic discrimination force the family to change its name to 'Ray'. Emmanuel, nicknamed 'Manny', starts to call himself Man Ray

## 1912

Begins studying at the free-thinking Ferrer School in New York, where his artwork develops rapidly

## 1914

Marries the poet Adon Lacroix. They separate five years later

## 1921

Moves to Paris and settles in the Montparnasse area

## 1923

Publishes his first Rayographs

## 1929

Lee Miller becomes his assistant and soon his model, muse and lover

## 1930

Develops the technique of solarization after Miller accidentally turns on a light while developing one of Ray's prints

## 1932

Ray and Lee Miller separate

## 1940

Leaves Paris in response to the German occupation. In Los Angeles he meets Juliet Browner and marries in 1946

## 1963

Publishes his autobiography *Self-Portrait*

## 1974

A special exhibition of Ray's work, celebrating his 85th birthday, is held at New York's Cultural Center

## 1976

Dies from a lung infection in Paris on 18 November

# AND THE WINNER IS

## Pigment Friendly Lustre

Fotospeed are proud to win the SWPP Best Inkjet Paper for the third year running. A flat stiff heavyweight paper with a bright white base and a real photographic lustre finish.

Image: Lee Palmer, PP12, SWPP, APAS

"comparisons with the legendary Fuji Crystal Archive papers are not misplaced"

Tony Worobiec, FRPS



## A NEW PAPER TO SATISFY YOUR DARKROOM CRAVING

### Platinum Baryta

Platinum Baryta 300gsm contains Barium Sulphate, which gives a natural base colour and a smooth 'unglazed' glossy finish. The paper keeps the most delicate highlights with smooth transitions and gives the deepest blacks, resulting in a traditional Baryta darkroom look and feel from an inkjet paper.

Image: Sianney Zinger

"They are, in fact, much better than any 12 x 16 inch darkroom print I have ever made"

David Klapka, BPP Oct 2010



## professional inkjet media

[www.fotospeed.com](http://www.fotospeed.com)

info@fotospeed.com 01249 714555



Three times winners  
2008, 2009 & 2010!

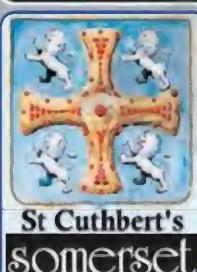
**Fotospeed**

# www.onlinepaper.co.uk

## PRINT YOUR OWN CARDS



Prices from £11+ VAT for Imajet 50 x A5 cards or 25 x A4 cards



We also sell.... Ilford, Innova, Fotospeed, Olmec.

**Award winning papers ..**  
**Next day delivery**

Tel: 01892 771245  
Email: [sales@onlinepaper.co.uk](mailto:sales@onlinepaper.co.uk)

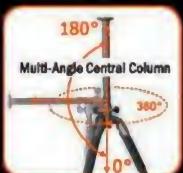
Leading paper brands also available as A5 size pre-creased digital fine art cards... starting around just £25 for 50



**VANGUARD®**  
[www.vanguardworld.com](http://www.vanguardworld.com)

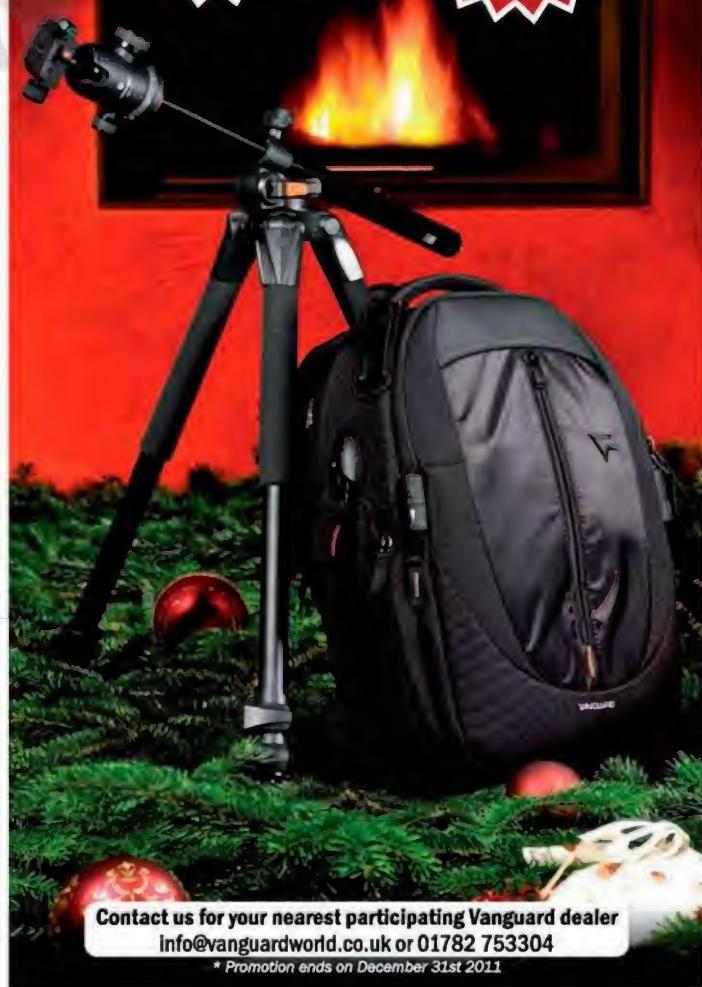
## Alta Pro 263AB 100 & UP-Rise 45

### Christmas Promotion



Alta Pro  
263AB 100  
tripod £199<sup>99</sup>  
**£149 99\***

UP-Rise 45  
bag £79<sup>99</sup>  
**£54 99\***



Contact us for your nearest participating Vanguard dealer

[info@vanguardworld.co.uk](mailto:info@vanguardworld.co.uk) or 01782 753304

\* Promotion ends on December 31st 2011



PLUS A  
SAMSUNG  
8GB MICRO  
SD CARD!

# WIN! One of 3 superb new Samsung MultiView MV800

**WE'RE** giving you the chance to win the perfect Christmas gift – a Samsung MultiView MV800 and Samsung 8GB Micro SD card so you can capture and record the highlights of the festive period in style! In a choice of black, red or white, the Samsung MultiView MV800 will turn heads at any festive gathering.

Featuring a 3in flip-out display, the 16.1-million-pixel MultiView MV800 makes it easy to shoot, record and view pictures from high and low angles. Whether it is capturing the perfect self-portrait to polish your online profile, a great group shot of friends and family enjoying the holidays, or taking the best image of fellow party goers at a festive concert, the flip-out display ensures you won't miss that timeless photo.

The perfect blend of style and substance, Samsung's MultiView MV800 boasts the best-in-class imaging technology, ensuring premium results no matter how ambitious the shot or experienced the user. With a host of creative features there are limitless artistic possibilities at the touch of a button.

To enter, simply visit our website at [www.amateurphotographer.co.uk/competitions](http://www.amateurphotographer.co.uk/competitions) and answer the following question correctly for your chance to win one of three prize packages.

**Q: What special feature does the Samsung MultiView MV800 have?**

- A: 1in flip-out display**
- B: 2in flip-out display**
- C: 3in flip-out display**

Competition closes **Sunday 8 January 2012**. For terms and conditions visit [www.amateurphotographer.co.uk/competitions](http://www.amateurphotographer.co.uk/competitions). For more details about the Samsung MV800 visit [www.samsung.com/uk/multiview](http://www.samsung.com/uk/multiview)

# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Case Logic SLR Camera Backpack £79

[www.caselogic.com](http://www.caselogic.com)

**THIS** is the first time we have reviewed a bag from Case Logic, and the initial impressions are good. There are several bags in the range, and on test is one of the largest, the SLR Camera Backpack. It is designed to hold an enthusiast DSLR with 70-200mm lens attached, plus it has space for an extra six smaller lenses/flashgun, although like most bags the internal dividers are adjustable. Handily, the dividers are bright orange, which means the kit stands out well. Only one entrance to the kit section means you have to take the backpack off the shoulders, which makes it slower to access than those with side pockets.

On the front is a pocket that is handy for papers, while smaller pockets inside are ideal for camera accessories. The rear has a 15in laptop compartment and pocket that holds a raincover, which is also a good place to hide valuables. The padding on the back of the bag and straps is ample, meaning a full load is comfortable. A nice touch is the Velcro loop ('strap management') to roll away excess strap ends. Instead of side access, there are external pockets to hold a drinks bottle and tripod legs. I would like to see slightly better padding on the underside of the bag, although the front of the bag is well protected.

Tim Coleman



**Amateur Photographer**  
A well-priced bag with numerous pockets that is ideal for the casual user



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



## Westcott Micro Apollo £25

[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk) or call 01782 753 333

**WESTCOTT'S** Micro Apollo diffuses the flash light emitted from a hotshoe flash unit. The device is constructed from a soft shell with silver interior for maximum light output, a diffused front panel and black sides to reduce light spillage. Inside, a removable metal frame gives the front a rigid structure. With its Velcro tabs it can be adjusted to any size of flashgun and fastened securely and speedily. Where the metal frame gives the Micro Apollo an advantage over the competition is that it can easily be used to hold colour gels, making the device a great option for a variety of flashlight modifications.

Although the construction of the Micro Apollo feels less durable than some other similar devices, it is sturdy enough in use and practical. It adds a new dimension to flash photography, without taking up much space in the kit bag thanks to its flat-pack design.

Tim Coleman

**Amateur Photographer**  
A versatile flashlight modifier



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Fujifilm FinePix X10

Fuji's advanced compact camera follows the styling of the X100. We put it to the test.

AP 10 December

### Sony NEX-5N

The update to the original NEX-5 sees a new 16-million-pixel sensor, 10fps shooting and 1080p HD video.

AP 10 December

### Ricoh GRD IV

Ricoh's latest advanced compact camera with a 28mm f/1.9 lens and 10-million-pixel sensor.

AP 17 December

### Nissin Di622 Mark II

Nissin has updated its mid-range flash gun and it now features three wireless modes and up to a 44 guide number.

AP 17 December

### Harman Titan

This sleekly designed injection-moulded pinhole camera is a collaboration between Harman and Walker Cameras.

AP 24 December

# Expand your creativity



Photo © Tay Choon Guan



## Tokina

AF 11-16MM F/2.8

**The new Tokina AT-X 116 PRO DX is an ultra-wide angle lens with a fast f/2.8 aperture for better photography in low-light situations and creative shallow depth of field.**

Based on the award-winning optical design of the AT-X 124 PRO DX, it has a slightly shorter zoom range to maintain optical quality at wide apertures.

Tokina's exclusive One-touch Focus Clutch Mechanism allows the photographer to easily and quickly switch between Auto Focus and Manual Focus.

The lens is designed for use exclusively on **Canon, Nikon** and **Sony** Digital SLR cameras with an APS-C sized sensor.

Visit [www.kenro.co.uk](http://www.kenro.co.uk) for more information.

*"Tokina offers engineering and optical quality at least the equal of the camera makers."*

Geoffrey Crawley - *Amateur Photographer Magazine*

Tokina AT-X 116 Pro DX AF 11-16mm f/2.8  
Technical Data  
Build Quality  
Handling  
Performance

89%

photographer



100mm f/2.8 MACRO  
AT-X AF PRO D



AF 35mm f/2.8  
MACRO AT-X PRO DX



10-17mm f/3.5-4.5  
AT-X DX FISH-EYE



12-24 mm f/4.0  
AT-X 124 AF PRO DX MKII



16.5-135mm f/3.5-5.6  
AT-X 16.5-135 DX



16-28mm f/2.8  
AT-X 16-28 PRO FX



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: [sales@kenro.co.uk](mailto:sales@kenro.co.uk)



[www.kenro.co.uk](http://www.kenro.co.uk)



# Samsung NX200

With its 20.3-million-pixel APS-C sensor, Samsung's slim compact system camera certainly raises the stakes. We find out what the NX200 has to offer advanced photographers

**Mat Gallagher**  
Deputy Editor

**SAMSUNG'S** move into the compact system camera (CSC) market seemed a natural step for a company keen to provide more advanced photographic solutions. Without much of a camera heritage to call upon and only a brief stint (from 2005–2009) in DSLRs as a collaboration with Pentax, using the Pentax K mount, this new market had much more potential. Rather than taking the potentially easy route of joining the micro four thirds system for its compact system cameras, Samsung

created its own lens mount and opted for a larger APS-C sized sensor. This combination of large sensor and slim body has proved popular with more advanced photographers, and was also the route taken by Sony with its NEX range. CSCs are divided into two groupings split by design rather than features or cost. The DSLR-styled model features an electronic viewfinder and a substantial grip, while the more compact-styled version opts for a slimmer design, often without a viewfinder. Although the DSLR style appeared the most popular initially, as second and third generations are released it is the compact-bodied system taking the lead.

Samsung's compact-style range was introduced with the NX100 which, although it lacked the viewfinder and the grip of the

## AT A GLANCE

- 20.3-million-pixel APS-C CMOS sensor
- NX mount
- i-Function 2.0
- 3in, 614,000-dot AMOLED screen
- 7fps continuous shooting
- 1080p HD video capture
- Street price around £699

company's DSLR-styled NX10, was actually not that much smaller, due to the dew-drop-inspired body design. The NX200, which replaces the NX100, is much slimmer than its predecessor, and replaces the 14.6-million-pixel sensor with a brand-new Samsung-made 20.3-million-pixel CMOS unit. Combining such a high-resolution sensor with a small body puts the NX200 in a very strong position. After all, with the exception of the new Sony models, users would need to look at semi-professional full-frame models to find a similar resolution. The camera also uses the i-Function lens system – now with customisable functions – and a high ISO 12,800 setting for low-light conditions.

## FEATURES

The smaller four thirds sensor used by Panasonic and Olympus in their system cameras benefits from requiring a smaller image circle and shorter focal lengths due to the smaller sensor, resulting in physically smaller lenses. With an APS-C-sized sensor, Samsung didn't have this luxury, but the NX mount has included designs such as a collapsible zoom and three pancake lenses to keep the optics compact. The new sensor provides a 5472x3648-pixel image, equating to roughly a 12x18in print at 300ppi or an A2 print at 220ppi.

 Images are saved in a choice of JPEG with normal, fine or super fine compression, or Samsung's native 12-bit SRW raw format. Although no information has been given as to whether this is a completely new processor or a tweaked version of the previous model, it now allows a 1-stop increase in sensitivity, giving an ISO range of 100-12,800 along with full 1080p HD video at 30fps compared with the 720p offered by all other NX models. Video is recorded in MP4 format with stereo sound and there are options for manual and speed priority exposure control, as well as the program and aperture priority seen on the NX100.

Super Sonic Drive (SSD) dust reduction is built into the body to dislodge any dust particles in front of the sensor, although stabilisation remains lens based and is only present in the longer lenses and the 18-55mm kit lens. The pancake lenses and the 20-50mm remain non-stabilised to keep the size of the lenses compact, and is not an issue at these focal lengths.

The TTL metering system uses a 211-segment array with a choice of multi, centreweighted and spot options. Exposure compensation is available in  $\frac{1}{2}$  or  $\frac{1}{3}$  stops to just  $\pm 3$ EV, rather than the 5EV that is becoming more common on advanced models. Bracketing can also be applied with 3 frames in  $\frac{1}{2}$  or  $\frac{1}{3}$  stops for exposure and  $\pm 1$  to 3 steps in both axes for white balance. White balance itself can be fine-tuned in all modes and features seven presets as well as auto, temperature value and custom – set via the shutter button. The contrast-detect autofocus is now claimed to be faster, with a 100ms focus time, compared to the 170ms of the NX100 and NX11. Alongside the single and continuous options there is face detection, single-point selection (across all but the extremes of the image frame), 15-area focus and 35-area focus (close-up).

The standard array of manual and priority



### **The compact size of the NX200 makes it ideal for street photography**

### **The large sensor and wide-aperture lenses allow shallow depth of field in the shots**

exposure shooting modes is accompanied by a lens priority mode (to pick the best settings dependant on the lens attached), a smart auto mode, the panorama mode (as seen in the NX11) for instant stitched panoramas by holding the shutter and sweeping the camera across the scene (horizontally or vertically), and video. There are also scene and magic modes. There are 15 scene modes, including a new 3D mode, while magic mode houses 10 smart filters for effects such as vignette, old film and halftone dots, and magic frames, which include 13 graphic images to place your image into – such as a newspaper front page or an old film. This may be very entertaining for the family, but not modes photographers are likely to use very often.

There is no built-in flash in the NX200 as there was in the NX100, although the standard kit includes a small hotshoe-mounted unit with tilt control and a guide number of 8m @ ISO 100. There is also a noticeable removal of the accessory port, which was used by the electronic viewfinder. However, the hotshoe has two extra contacts that could be used for a forthcoming EVF.

The NX200 boasts a new high-speed continuous shooting mode to allow 7fps and, despite initial reports, this is selectable in the drive mode and at the full 20-million-pixel resolution. The camera uses SD cards for storage and is fully compatible with SDHC and the new SDXC cards. Using a SanDisk 8GB Extreme Pro SDHC card, the NX200 will maintain the 7fps burst shooting for up to 7 raw files, or 11 JPEG files, while using the slower 3fps shooting mode allows greater numbers to be taken. A separate burst mode records 30 images at 7fps with a single press of the button, but this is at a reduced resolution of approx 5 million pixels. Individual write times appear on the slow side, with files taking around 2secs for a JPEG, around 6secs for raw and around 7secs for a combined raw and super fine JPEG. The menu system is not accessible while files are being written, but shooting can resume without delay.

**9/10**

### **BUILD AND HANDLING**

The slim body of the NX200 is comparable with the likes of the Sony NEX-5 and the Olympus E-PL3, and is noticeably smaller than the NX100. Measuring just 24mm at its thinnest point, the lens mount actually extends out from the body, to maintain the required flange depth. The casing is now made from magnesium alloy rather than plastic, giving a more solid feel, while the



## 'The slim body of the NX200 is comparable with the Sony NEX-5 and the Olympus E-PL3, and is notably smaller than the NX100'

rubber and leatherette grip is comfortable and allows a solid hold combined with the rubber thumb grip on the rear. It is reassuring that, despite its small frame, the NX200 feels sturdy in the hand and not too fiddly in operation. The main adjustment controls are split between a small top dial and the rear rotating multi-directional control. The Fn button provides access to a quick menu, which you can then scroll between the main features and quickly adjust them, while a custom button can be set for an optical preview, one-touch WB or one-touch raw+. It is a shame that only the one button can be customised as it would be handy to be able to adjust the mode of the Fn button and even the multi-direction button controls.

The lens ring can provide adjustment thanks to the i-Function system. The functions, which range from aperture, white balance and shutter speed to scene modes, can be controlled using the lens and swapped between with a press of the iFn button on the lens barrel. This is a handy method of changing modes that allows a solid grip to be maintained, although with such quick access to functions via the rear Fn button and adjustment dials within a finger's reach, it is easy to forget about the i-Function options.

Having the flash as a separate unit rather than part of the camera is slightly prohibitive, although without a current viewfinder option to challenge the hotshoe position, there is no reason why it can't be permanently stationed on the camera. The high ISO settings and creative options also mean the

lack of flash is not the issue it once was.

AMOLED screens are known for their high refresh rates, crisp detail and low power consumption, but the 3in, 640,000-dot screen on the NX200 is the same as the version fitted to all the previous NX models. While the quality is still more than acceptable and offers a decent angle of view, this resolution has now been surpassed in quality by the 921,000-dot LED panels in many system cameras, and by the Super and HD Super AMOLED screens featuring in other Samsung products. As the screen resolution has not been raised, it would have been nice to at least see a vari-angle bracket for the screen to allow high and low-level composition.

The new battery unit in the NX200 (BP1030) claims a 120-shot increase from the NX100 unit, from 210 up to 330, despite the power reducing from 1300mAh to 1030mAh. In practice, the NX200 does stand up to these claims with roughly a 300-400-shot life, depending on usage, although this still seems on the low side compared to a nearly 800-shot life of the recently tested Sony NEX-7 (AP 19 November).

**8/10**

### AUTOFOCUS

The single-point AF selection provides a choice of four AF point sizes and a potential 165 positions across the frame for accurate positioning. It is a shame this doesn't extend right to the edges of the frame, but this will not be an issue for most users. The multipoint modes are limited



**Shooting at -1.6EV allowed me to retain the detail in the sky, while in software there was plenty of detail that could be recovered from the shadows, even from the JPEG**

to within a central area with either 15 or 35 points, but are ideal for larger subjects in the frame. Contrast-detect AF systems are no longer the painfully slow experience they once were on the first DSLR live view systems. The NX200's advanced AF certainly sees another step forward, but despite its potential 100ms focus speed I found it required a high-contrast edge to find focus. Also, at times it showed a green AF point to confirm focus before it was ready to shoot, causing

# FEATURES IN USE LENSES

**FOUR** new lenses have been added to the NX range, making a total of 11 optics available for the NX200. The first and perhaps most suited to this new slim model is the 16mm f/2.4 prime. This is a pancake lens, joining the current 20mm and 30mm versions with a price of £299. Providing a focal equivalent of 24mm on 35mm cameras, it makes a handy wideangle for landscapes and features a 43mm filter thread on the front. Results appear sharp with no sign of barrel distortion. The 60mm f/2.8 Macro OIS is a substantial lens complete with optical image stabilisation, priced £549. This provides full 1:1 magnification and appears exceptionally sharp. Despite being a prime, it features two adjustment rings – a large rubberised front grip for focus control with direct focus control rather than an electronic link, and a small rear ring for i-Function control. This second ring avoids the focus being adjusted by accident during macro shots and the i-Function

button must still be pressed before this is activated. The third lens is the all-encompassing super zoom, an 18-200mm f/3.5-6.3 OIS, which equates to 27-300mm in 35mm terms, costing £649. This is a powerful but fairly large lens for the NX200 and would be better suited to the NX11. However, the quality seems impressive throughout the range and it provides a handy all-round solution. The lens extends to nearly double its length when at 200mm, but comes with a lock switch to keep it contracted. Focusing is fast and near silent on the 18-200mm thanks to the voice coil motor (VCM), making it suitable for video use. Indeed, the other new lenses are all fairly silent in operation. A final lens – the 85mm f/1.4 costing a hefty £899 – wasn't available at the time of testing. Due to its wide aperture it features a much larger diameter, which looks at odds with the small frame of the NX200 but should make an impressive close portrait lens.



 a perceived shutter lag. In terms of speed, it compares well even against rapid Olympus E-P3 and Panasonic Lumix DMC-G3 models, but suffers equally in lower contrast scenes. Continuous focus mode isn't particularly fast to react, so is more suited to video use than fast-moving subjects, and there is no AF tracking mode.

Using the camera in manual-focus mode is a surprisingly pleasant experience, thanks to the magnification of the image on the rear screen. However, the magnifier only works on the central area and cannot be moved around the frame (except with the manual override of the 60mm macro), making off-centre focusing on a tripod a little tricky without adjusting the composition. Most of the lenses use an electronic connection between the focus adjustment on the lens and the barrel, but the movement is still very smooth allowing for precise correction.

8/10

#### WHITE BALANCE AND COLOUR

The auto white balance mode copes well with most situations, from indoor tungsten lighting to bright sunlight, leaving a neutral coloured image. However, in shaded areas colours occasionally appeared slightly cool compared to the shade setting. The range of presets covers most light sources, including three fluorescent settings, and the custom setting is extremely handy for studio or colour-critical work.

JPEG images are processed to what I would class as 'print ready' in the standard colour mode, with rich and deep colours, although not overdone. There is a range of eight additional colour settings from vivid to classic (monochrome), as well as three custom settings with adjustment of colour, sharpness, saturation and contrast for each.

8/10

#### NOISE, RESOLUTION, AND SENSITIVITY

With the exception of the new 24-million-pixel Sony models, the NX200 has the highest-resolution APS-C-sized sensor to date, so seeing how it displays detail and handles noise is of great interest. Samsung makes this new sensor itself and, if successful, it could be making its way into many future models. The results of our standard resolution chart reveal that the detail is well resolved, reaching an impressive 32 with the raw file and the JPEG. Even at ISO 1600 it retains a 28 value for raw and JPEG, although at ISO 6400 and above values slide more dramatically, reaching just 18 from the JPEG at ISO 12,800.

Colour noise remains suppressed throughout the range from the JPEG files, and only presents itself in the raw files from ISO 1600, although it is easily removed in processing. Luminance noise appears quite early on, showing in the JPEGs from ISO 800 with close inspection at 100% and is



# Facts & figures



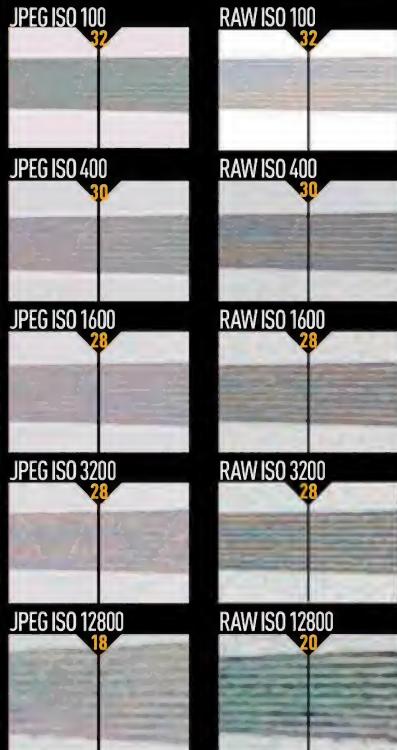
RRP	£699.99
Street price	£699.99
Sensor	20.3-million-effective pixel CMOS
Output size	5472x3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw), MOV
Compression	3-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec + bulb (max 4mins)
Max flash sync	1/200sec
ISO	100-12,800
Exposure modes	PASM, lens priority, smart auto, panoramic, video, 14 scene modes, 10 smart filters, 13 magic frames
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	±3EV
White balance	Auto, 7 presets, custom and manual, with fine-tuning
White balance bracket	Yes
Drive mode	7fps
LCD	3in, 614,000-dot AMOLED
Viewfinder type	N/A
Field of view	100% coverage
Dioptr adjustment	N/A
Focusing modes	Single, continuous, manual
AF points	Single-point, 15 multi-point (35 close-up), face detection
DoF preview	Yes
Built-in flash	Hotshoe-mounted GN8
Video	1080p HD, 30fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable BP1030 Li-Ion
Connectivity	USB 2.0, HDMI
Weight	220g (without battery or card)
Dimensions	116.5x62.5x36.2mm

**Samsung**, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.

[www.samsung.com/uk](http://www.samsung.com/uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 60mm f/2.8 lens at its sharpest f/8 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The 100% magnification of a section in this floral image shows the impressive detail available using the 60mm Macro lens, even at ISO 800

100%

## FOCAL POINTS

### AMOLED screen

The 640,000-dot screen is more than sufficient for viewing, but lacks the vari-angle mount, extra-high resolution or touchscreen technology of other cameras



Camera shown actual size

### Rotating dial

This can be used to quickly adjust the aperture, shutter speed or a range of other functions, including menu navigation

### Hotshoe

The hotshoe allows the attachment of the included flashgun or more powerful external flashgun devices, although not an electronic viewfinder

### Thumb grip

Along with the front grip, the thumb grip helps to provide a sturdy hold of the camera despite its slim dimensions

### i-Function 2.0

The i-Function button allows the focus ring of the lens to be used to adjust a range of additional functions, including aperture, white balance and ISO.

### Function guide

When an exposure mode is selected, the monitor screen displays some basic information regarding its use for new users to get to know the camera better.

### Magic frames

Magic frames provides a series of scenes into which your new image can be placed, including a newspaper front page, a TV set and a billboard advert.

### Smart panel

Accessed by pressing the Fn button, this quick menu provides access to all the main shooting functions in one go with a graphic display.

#### Smart panel



#### Function guide



#### Magic frames





perhaps more noticeable due to the larger resolution. However, in print the noise only starts to become noticeable at ISO 3200 and above. With the exception of the highest ISO 12,800 setting all sensitivities are usable, which leaves flash-free shooting a viable option for almost all conditions. However, as with most cameras, an ISO value of 100 or 200 should always be chosen for critical detail.

**28/30**

## METERING

The 221-segment metering system gives an even exposure under most conditions, although highlights are often sacrificed in scenes with a wider tonal range. An exposure compensation of -1EV allows for these to be retained. Despite the often bold images, it seems contrast has been added to the midtones rather than the shadows, as the blacks often have room to be darkened further. This method appears to provide more room for adjustment as a greater portion of the image data is held in the brighter tones. The smart range setting in the quick menu meters for highlights and shadows to avoid losing either.

**8/10**

## DYNAMIC RANGE

While official measurements of the dynamic range aren't yet available, the resulting images give a positive indication of some impressive numbers. The detail we extracted from a standard JPEG image bordered on HDR level and could certainly be compared to cameras such as the D7000, putting it in the 13-14EV bracket.

**8/10**

## VIEWFINDER, LCD, LIVE VIEW, VIDEO

As a compact-styled system camera, the NX200 relies on the rear screen for composition. The electronic viewfinder available for the NX100 is not even compatible, due to the removal of the

## The NX200's low-light performance is impressive, with noise levels well controlled

accessory port. The smaller body, however, means that the camera feels more natural held away from your face and the LCD is good enough to view in bright conditions.

With this increased reliance on the rear screen you would expect it to be of premium design. The AMOLED was praised when released and it still delivers great results. However, having used more recent designs, the NX200's screen looks a little ordinary. When compared with its competitors, the resolution is lower, there is no touchscreen control and no vari-angle bracket, which, despite a decent viewing angle, restricts low-level shots.

The benefit of an electronic composition is that rather than just aiding composition it can also simulate exposure. This means that you can see straightaway if the exposure settings will potentially leave the subject over or underexposed. There is a depth of field preview as an option for the rear custom button and a histogram display, but it would also be handy to provide a relative brightness option, at least for the manual modes.

The upgraded video functionality of the NX200 keeps it in line with the competition, and while this may have little bearing for many photographers its abilities are nonetheless impressive. The camera records in full 1920x1080 HD resolution at 30fps with stereo sound. The maximum clip length of 25mins is more than adequate, if not groundbreaking, although the ability to control both shutter and aperture manually or in priority modes allows greater creativity. The camera also features 60fps shooting for smoother motion at 720p, and multi motion modes that speed up the action by up to 20x in full resolution, or slow it down to 0.5x at 720p or 0.25x at 640x480. Of these, the half-speed 720p version is perhaps the most useful and the full-resolution video appears punchy and smooth. The only facet missing here is a microphone input to allow external devices to be used.

**7/10**

# Competition



**SONY NEX-7**

TESTED AP 19 NOVEMBER 2011



**OLYMPUS E-P3**

TESTED 13 AUGUST 2011

**WITH** an initial suggested price of £699 with kit lens, the Samsung NX200 competes against some of the more advanced compact system models. The only CSC to match its resolution, however, is Sony's 24.3-million-pixel NEX-7, priced £1,150 with lens, but for the extra money it includes a 921,000-dot touchscreen display and built-in high-resolution electronic viewfinder. Below this, resolutions are topped at 16 million pixels, with the less expensive Sony NEX-5N offering a 16.1-million-pixel sensor and 10fps in a slightly slimmer body for £599 with lens. Olympus's top model, the E-P3, also costs a little more than the NX200, despite having just a 12-million-pixel four thirds sensor. To its benefit, though, the E-P3 does feature a higher resolution touchscreen display and somewhat basic AF tracking. With these factors considered, the NX200 appears well priced for its specification.

# Verdict

**THE SAMSUNG NX200** is proof that compact system cameras should be taken seriously as alternatives to DSLRs because images from this camera outresolve even the likes of the Nikon D7000 and Canon EOS 7D. The NX200 feels solid and operation is speedy for a camera of its size. However, it only has one custom button and lacks the quick function buttons of a DSLR. Autofocus may have been improved from the NX100, but in low-contrast scenes it still struggles to lock on, which precludes fast-moving subjects. Landscape, portrait and macro photographers will have no issues, though.

Apart from the three pancakes and the kit lens, optics can seem oversized on the camera, leaving the weight uneven in the hand. In practice, most photographers will opt for the smaller units while having the larger lenses available, means, should the subject demand it, the system can still deliver. It is a shame Samsung hasn't updated the slightly outdated rear screen. Equally, the lack of even a hotshoe EVF may be a sticking point for some, especially at this price. If you're looking for a reliable second camera that is able to match your DSLR's quality, the NX200 is very tempting.

**Amateur  
Photographer**

Tested as Compact  
system camera  
Rated Very good

**84%**

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									



The PermaJet range of high quality inkjet paper and canvas includes something for everyone.

#### Benefits

- Sheets from 6" x 4" up to A2
- Rolls from 13" up to 60"
- Works with all dye and pigment printers
- High quality archival properties
- Free Custom ICC Profiles
- Acid free
- Giclee quality
- Award winning collection
- Test packs available so you can "try before you buy" includes FREE A7 Swatch Book



If you would like to know more about PermaJet or to find a stockist near you please call JP Distribution on 01782 753304 or email [permajet@johnsons-photopia.co.uk](mailto:permajet@johnsons-photopia.co.uk)

*It's all about image*

Choose From This Extensive Range

#### Digital Photo

Gloss, Oyster, Ultra Pearl, Matt Plus & Matt Proofing

#### FB Baryta

FB Distinction, FB Gloss, FB Gloss Warmtone, FB Royal, FB Delta Matt & FB Photo Art Pearl

#### Smooth Fine Art

Portrait Velvet, Portfolio, Portrait, Portrait White, Omega, Alpha & Smooth Art Silk

#### Textured Fine Art

Artist, Museum, Parchment & Papyrus

#### Double Sided

DS Matt, DS Oyster, DS Portfolio & DS Portrait

#### Canvas

Artistic, Photo Matt, Photo Semi-Gloss, Fine Art Matt & Fine Art Semi-Gloss



Hempstalls Lane, Newcastle-under-Lyme, Staffs, ST5 0SW T: 01782 753304 E: [permajet@johnsons-photopia.co.uk](mailto:permajet@johnsons-photopia.co.uk) W: [www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk)

Image © Christopher Bradbury



## Photo & Video Green Screen Lighting Kit



**Unleash  
your creativity  
for only**

**£199**

inc VAT

Normal SRP £290



\*While Stocks Last

You may have heard the wonders of using Green Screen for stills and video, but for the first time ever, we teach how simple and easy this technique is to perform with one single kit.

This kit comes complete with everything you need, including lighting, Green Screen, Educational DVDs, Photo & Animated Backgrounds and free trials of Adobe® Premiere® & Photoshop® Elements software.

**One Kit Suitable For VIDEO OR STILLS**



Hempstalls Lane, Newcastle-under-Lyme, Staffs, ST5 0SW T: 01782 753304 E: [westcott@johnsons-photopia.co.uk](mailto:westcott@johnsons-photopia.co.uk) W: [www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk)

# EXCLUSIVE 4-DAY PHOTOGRAPHY WORKSHOP

## WITH CHARLIE WAITE AND DAMIEN DEMOLDER

BOOK NOW  
EARLY BIRD DISCOUNT  
OF £45PP BY  
24 FEBRUARY 2012

© CHARLIE WAITE

**D**ue to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and tuition by these two top photographers in their field.

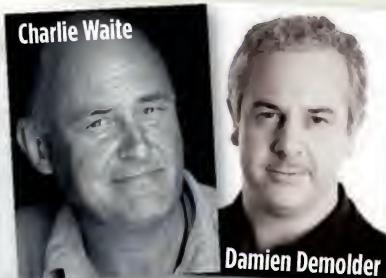
Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott

Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.



photographer  
What Digital  
Camera

Final booking  
date 9 March  
2012 £895pp  
£850pp if booked by  
24 February 2012

## INFORMATION

**Dates:** 7-10 May 2012  
(arrive evening 7th, depart evening 10th)

**Price:** £850pp if booked by Friday 24 February 2012; £895pp if booked after 24 February 2012

**Includes:** Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.

**Excludes:** Travel to and from hotel, insurance.

**Final booking:** 9 March 2012

**Contact:** Light & Land at  
[www.lightandland.co.uk](http://www.lightandland.co.uk)  
or call 01432 839 111. Full  
terms and conditions at  
[www.lightandland.co.uk](http://www.lightandland.co.uk)



For full details or to book online visit [www.lightandland.co.uk](http://www.lightandland.co.uk) or call 01432 839 111



**Imaging** Insurance

# The right insurance for YOU?

With a full range of specialist policies for Photographers, Video-makers, Film Processing Labs and everyone involved in Image-making, Imaging makes insurance simple, effective and hassle free.

Imaging strives to give you excellent cover, service, security and value for money.

For a quote or more information  
Call Imaging Insurance now on...

**01277 243016**

Or visit our website...

**[www.imaginginsurance.co.uk](http://www.imaginginsurance.co.uk)**

Imaging Insurance is a trading name licensed to Vantage Insurance Services Limited (VISL) by Niche Insurance Services Limited. VISL is authorised and regulated by the Financial Services Authority. VISL is registered in England, No 3441136. VISL's registered address is: 5th Floor, 41 Eastcheap, London, EC3M 1DT

Imaging Insurance can be contracted at: 2nd Floor, Juniper House, Warley Hill Business Park, Brentwood, CM13 3BE  
Tel: 01277 243016, Fax: 0207 6558060, Email: [info@imaginginsurance.co.uk](mailto:info@imaginginsurance.co.uk)



# Polaroid Z340 vs Fujifilm Instax Mini 50S

With Polaroid's latest digital camera allowing instant photography thanks to a built-in printer, we compare it with a traditional instant camera

**Mat Gallagher**  
Deputy editor

**IN 1947**, Edward Land's instant film became the basis for all Polaroid cameras. Instant film was, in many ways, the precursor to digital photography, as it offered the user a picture just seconds after capture, allowing it to be shown, shared with friends or retaken if it wasn't right. Long after the craze of instant cameras has faded, Polaroid film still remains popular with medium- and large-format photographers as a method of checking an image before exposing costly sheet film.

Although digital cameras allow you to see the results instantly, you still have to wait for the images to download to your computer before you can share them with family and friends. This is perhaps why many social shots are now taken on mobile phone cameras and then shared via email, SMS messaging or websites over a 3G or Wi-Fi connection.

Yet instant cameras are still on sale today, with models from Polaroid and Fujifilm available, while recent trends have seen them regain popularity thanks to an '80s fashion revival. Polaroid's latest camera is not a traditional instant model, but rather a 14-million-pixel digital camera that has been combined with a mobile printer unit to create a camera that bears a resemblance to the old Polaroid One instant model. However, this is

not Polaroid's first attempt at an instant digital camera. The Polaroid 2, released in 2009, was a 5-million-pixel camera with standard compact styling, complete with a printer that could deliver 2x3in prints.

In this test, we look at what makes this new model worth considering and what, if any, advantages it has over traditional instant cameras such as the Fujifilm Instax Mini 50S.

## POLAROID Z340

The Z340 is Polaroid's flagship product in its current line-up of cameras. Announced alongside a standalone mobile printer by the

**Below left:** The 14-million-pixel-images from the Polaroid have strong bright colours, but on closer inspection lack detail

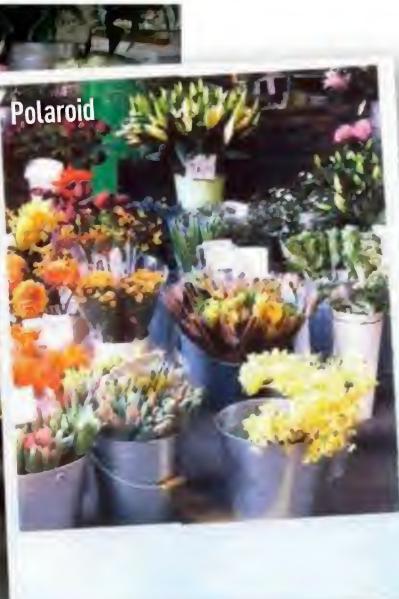
**Below right:** Using the Polaroid-effect border, images are cropped to a vertical format

company's new creative director, pop singer Lady Gaga, at the Consumer Electronics Show in Las Vegas last January, this range is somewhat of a rebirth for the company, now owned by PLR IP Holdings.

Styling is much like the cheese-wedge Polaroid cameras of the 1970s and '80s, yet the Z340 is a very different product internally. Featuring a 14-million-pixel sensor, the camera incorporates a digital printer that uses Zink technology with dye crystals to allow images to be printed instantly on capture, or from its SD card or 30MB internal memory. Photographs can also be uploaded to a computer for editing or external printing.

Images are displayed on a 2.7in LCD screen, which springs up via a latch and allows a choice of eye-level or waist-level viewing, although the camera naturally suits use at a mid-body height. The 7.53mm lens is fixed and offers an equivalent of 42mm with a 4x digital zoom for closer cropping. Full autofocus is engaged with a half-press of the shutter and includes face detection. The display screen features a histogram, and although exposure modes are limited to auto, program and scene modes, exposure compensation of  $\pm 2EV$  is available.

In program mode, there are six colour



options, including vintage colour and black & white for a traditional-looking Polaroid effect. There is also a vintage Polaroid-style effect in the scene modes, although rather oddly this is named Lomo. Sensitivity is in the ISO 100-1600 range, with ISO 3200-6400 at reduced resolutions. Metering is via a choice of multi, centreweighted or spot, while video can also be captured at up to 720p HD in AVI format. In video playback, the camera allows you to grab stills, which can also be printed.

To print an image, you feed the Zink paper loosely into the rear of the camera, with a feed sheet underneath that must be printed first. Packs of Zink paper cost £12.99 for 30 sheets or roughly 43p per sheet. Prints are outputted in about 45secs and can be made to fill the 3x4in (76x100mm) sheet or with a border. The Polaroid-effect border has a slightly bluey textured look, but is not overly convincing at close inspection. The border can be selected as default under the Polaroid border menu or via the 'add a border' option, which includes a range of other effects. The dedicated Polaroid border mode prints the picture in portrait format, cropping the shot significantly from its landscape 4:3. A better move would have been to mount the sensor vertically or at least offer a cropped mode for a portrait format. Maybe an additional paper type with a real border could be made available, too.

The image preview often appeared overexposed before capture but correctly exposed when reviewed back, which made composing slightly tricky at times. When images are downloaded to a computer the colour is nice and punchy, although detail is less impressive artefacts even at ISO 100. The quality of Polaroid's built-in printer leaves a lot to be desired, with a heavy magenta cast and signs of banding in places.

#### FUJIFILM INSTAX MINI 50S

The Instax Mini 50S is one of Fujifilm's highest specified instant cameras and comes in a very pocket-sized form. It is finished in a glossy piano black and produces

**'The quality of Polaroid's built-in printer leaves a lot to be desired'**



# Facts & figures

## POLAROID Z340

RRP	£229.99
Print size	3x4in prints using ZINK Photo Paper
Lens	7.53mm (42mm equivalent) f/3.25 lens (4X digital zoom)
Viewfinder type	2.7in LCD screen
ISO	ISO 100-1600 (extended to 6400)
Exposure comp	±2EV
Power	Rechargeable Li-Ion battery
Dimensions	65x155x127.5mm
Weight	620g approx (including battery)
Film/Paper	Extra paper £12.99 for 30 sheets

**Polaroid**, Wheathampstead House, Codicote Road, Wheathampstead, St Albans, Herts AL4 8DJ. Tel: 01782 753 367. [www.polaroid.co.uk](http://www.polaroid.co.uk)

## FUJIFILM INSTAX MINI 50S

RRP	£130
Print size	2.4x1.8in prints on 3.4x2.2in paper
Lens	60mm f/12.7 lens
Viewfinder type	Optical
ISO	ISO 800
Exposure comp	±2/3EV
Power	Two CR2-type batteries
Dimensions	112x96.5x49.5mm
Weight	275g approx (without batteries or film)
Film/Paper	Extra film £17.99 for 20 shots (twin pack)

**Fujifilm**, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

2.4x1.8in (62x46mm) prints on 3.4x2.2in (86x54mm) paper to leave classic white borders. The instant film has an ISO 800 rating and comes in packs of 10, working out at 90p per shot.

The camera provides dual-shutter buttons for landscape and portrait use, an optical viewfinder, self-timer, flash and a 60mm lens. It is powered by two CR2-type batteries that last, according to Fujifilm, for about 30 packs of film (or 300 shots). The front shutter button, for use with the camera in portrait mode, feels most natural, with the battery compartment working as a rear grip. Exposure is fully automatic, although exposure compensation is offered in the

form of a lighter/darker button for ±2/3EV. Focusing is set to one of two positions, either 0.6m-3m or 3m-infinity (landscape mode). For closer focusing, an included close-up lens can be attached that allows focusing down to 0.3m, although the close-up view is not seen in the optical viewfinder.

The film comes in a handy cartridge, making it easy to load. Images start to appear after 30secs and are fully developed after another 3mins. The viewfinder doesn't quite line up with the lens, so precise composition is tricky. Even with such a small aperture, bright images are prone to overexposure but under normal conditions and with flash it produces a nice result. **AP**

# Verdict

**HAVING** instant physical prints from a camera is still very appealing and does add to the social aspect of photography. The Polaroid Z340 with its digital solution avoids wasting paper on unwanted shots and allows much greater control over your images, with the various colours and effects, plus autofocus and exposure controls. The quality of the images, however, is not great by point-and-shoot compact camera standards and the printer quality degrades the images further.

Overall, the simplicity of the Fujifilm Instax Mini 50S made it more fun to use and the printed results much more quaint and interesting. Although the Polaroid, at £230, is not expensive for a camera and printer combination, it is more likely to be bought for novelty value. If this is the case, the Instax Mini 50S would be the better option. Should you desire the definitive Polaroid look, old Polaroid film cameras can still be picked up second-hand for less than £70 and film is available from the Impossible Project ([www.the-impossible-project.com](http://www.the-impossible-project.com)).

## POLAROID Z340



## FUJIFILM INSTAX MINI 50S



## YES! I would like to subscribe to Amateur Photographer

- 3 monthly Direct Debit, pay only £18.99 every 3 months saving 42% off the full price of £33.15
- 2 year subscription (102 issues), pay only £154.99, save 41%
- 1 year subscription (51 issues), pay only £79.99, save 39%

### Your Details:

Mr/Mrs/Ms/Miss: \_\_\_\_\_ Forename: \_\_\_\_\_

Surname: \_\_\_\_\_  
If you would like to receive emails from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Home Tel No: (inc. area code)  
If you would like to receive messages from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile No.: \_\_\_\_\_

Year of Birth: \_\_\_\_\_

### I would like to send a gift to:

Please also fill out 'Your Details' above. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: \_\_\_\_\_ Forename: \_\_\_\_\_

Surname: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

If the person receiving the subscription is under 18, please add their year of birth here:

Year of Birth: \_\_\_\_\_

### Choose from 3 easy ways to pay:

1. Pay £18.99 every 3 months by Direct Debit (Complete the Direct Debit form below)
2. I enclose a cheque/postal order made payable to  
IPC Media Ltd., for the amount of £ \_\_\_\_\_
3. Please debit £ \_\_\_\_\_ from my:  
 Visa    Visa Debit    MasterCard    Amex    Maestro (UK only)

Card No: \_\_\_\_\_ (Maestro only)

Expiry Date: \_\_\_\_\_ Issue No./Start Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
(I am over 18)

**Instruction to your Bank or Building Society to pay by Direct Debit**  
For office use only. Originator's reference - 764 221



Name of Bank: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Account Name: \_\_\_\_\_

Sort Code: \_\_\_\_\_ Account No: \_\_\_\_\_

Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
(I am over 18)

Offer only open to new subscribers. Final closing date for all orders is 1st February 2012. Orders purchased as a gift before the 8th December 2011 will start with the February 2012 issue published in January. All weekly titles will begin with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders purchased for yourself will start with the next available issue, please allow up to six weeks for delivery, 8 weeks for weekly orders. If you receive an email about your order will be acknowledged by us and you will be given the option to request a gift card, normally or by post. If you do not specify an email address we will send you a postal gift card. All issues are discounted from the full subscription rate advertised in each title, include P&P and are correct at time of going to press. Credit/debit card charges will be taken in sterling. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer only available for delivery to UK addresses. For enquiries and overseas rates call +44 330 330 233, or email [ipcsubs@quadratechsubs.co.uk](mailto:ipcsubs@quadratechsubs.co.uk). Amateur Photographer, published by IPC Media Ltd (IPC), will collect your personal information to process your order and to gain a better understanding of our readership. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us. IPC may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching products and services. If you want to receive these messages please tick here. \*PRIZE DRAW: A full list of the prize draw terms and conditions is available at [www.magazinesdirect.com/prizedraw2012](http://www.magazinesdirect.com/prizedraw2012). Booking dates - restrictions apply. Entrants must be over 18. No purchase necessary. Please tick here to enter prize draw only. The prize draw closes on 1st February 2012.

CODE: BRZ1

# Give more Save more

Great savings when  
you buy two or more  
subscriptions.

Over 50 top titles  
to choose from.



Visit: [www.magazinesdirect.com](http://www.magazinesdirect.com)  
Or call: 0844 848 0848

✿ A subscription makes a thoughtful and lasting gift – there's a magazine for everyone!

✿ Why not treat yourself?

✿ Convenient delivery to you or your recipient

✿ Free gift card with every gift subscription received before 8th December\*

**Plus – Win a five night luxury holiday for two people to Fujairah worth £5,500.\*\***

Le Méridien and Emirates Airline are giving you the chance to win a five night luxury holiday including flights to Dubai for two adults staying at the Le Méridien Al Aqah Beach Resort in Fujairah. You will be automatically entered into the prize draw on purchasing a subscription. For more information about this fantastic prize and for terms and conditions please visit [www.magazinesdirect.com/prizedraw2012](http://www.magazinesdirect.com/prizedraw2012)



For more information about  
Le Méridien Al Aqah Beach Resort please visit  
[www.lemeridien.com/fujairah](http://www.lemeridien.com/fujairah) or Emirates,  
please visit [www.emirates.com/uk](http://www.emirates.com/uk) respectively

✉ Complete the coupon  
opposite and send to:

**IPC Media Ltd, FREEPOST SEA 4394,  
Haywards Heath, WEST SUSSEX, RH16 3BR  
(NO STAMP NEEDED – UK ONLY)**

Follow us on twitter  
[@Magazinesdirect](http://@Magazinesdirect)

Like us on facebook  
[facebook.com/magazinesdirect](http://facebook.com/magazinesdirect)

Special Christmas Subscription Offer

The perfect Christmas gift for  
only £18.99



 [www.magazinesdirect.com/i2rz](http://www.magazinesdirect.com/i2rz)

 0844 848 0848 quote code: BRZ1

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) Overseas: +44 (0)330 3330 233

THE DIRECT DEBIT GUARANTEE: • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request. • If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to. • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

# Ask AP

Let the AP team answer your photographic queries



## EVEN ILLUMINATION

**Q** Recently I bought a two-light Elinchrom studio flash kit and have been enjoying shooting portraits of family and friends in my living room. I've added a background kit to this and am trying to get that perfect white background I see in high-street photographers' pictures. The problem is that my white background is brighter on one side than on the other. I have only two lights, and buying another just to get the background right seems a bit excessive. Is there any way of using one light to illuminate my background more evenly? **Patricia Lofts**

**A** It may look simple, but a white background is a tricky thing to get right in studio photography. When the background is too light, it spills light back onto your subject, burning out edges and fine detail in the hair. If it is too dark, the white turns a lacklustre grey.

The secret to even illumination of any background is to distribute light onto it symmetrically. For large backgrounds this usually involves two lights, with each one fitted with an accessory, such as an umbrella, that enables you to spread the light as widely as possible towards the background. That said, you can get away with just one light by using a few tricks and accepting some limitations.

If you restrict the picture to a head-

and-shoulders portrait or half-length shot, then you won't have to light so much of the background. Any areas that are a bit dark can be lightened in Photoshop later. To distribute the light symmetrically, try positioning the flash head behind your subject. This should obscure it from the camera. You could also try to position the flash head centrally and up high, aiming it over your subject's head and onto the background. Both these methods involve having some distance between the background and your model. Alternatively, choose a grey background and embrace the uneven light. It can look rather good, especially with a colourfully dressed subject in front of it. **Ian Farrell**

## HEALING BRUSH SMUDGES

**Q** When I use the Healing Brush tool in Photoshop Elements, I always get a smudge if I use it right next to an edge. I usually then resort to the Clone tool to cover that small area, but this isn't always practical and often gives me an inferior result. Why do I get a smudged look with the Healing tool and is there any way to overcome this? **Dave Scott**

**A** Photoshop's Healing Brush tool copies texture and colour information from the source location and tries to blend this with pixels at the destination. The smudging effect you describe comes about when this blending process occurs in a part of the picture where there are very different tones, such as a high-contrast edge. The software doesn't know which part to aim for, so it

goes for both, resulting in a smudge.

You can work closer to edges without getting a smudge by reducing the size of the brush and increasing its hardness, although this may not always suit what you are trying to do. A better trick is to use the Marquee or Lasso tools to draw a selection around the area you want to work in. This will 'fence off' the edge and stop it from interfering with the Healing Brush tool as it works. **Ian Farrell**

## USING LEICA M LENSES

**Q** I want to use Leica M lenses on a digital camera with a viewfinder, as Leica's M8 and M9 rangefinders are a bit expensive for me. I've tried Panasonic's electronic viewfinder, but am not that keen on it. Could you suggest any alternatives? **GP Knight**

**A** The micro four thirds system is a very adaptable one in terms of using other manufacturers' lenses, so something from Panasonic or Olympus would make sense for you. If you want an optical viewfinder, as opposed to an electronic one, you'll need to look for the add-on type that will slip into a camera's flash hotshoe. Leica makes optical viewfinders in a range of focal lengths and their optical excellence is matched only by their high price. However, there are other options from Voigtlander, Olympus and Panasonic. Ricoh has an excellent finder for its GRD series of cameras, which contains 28mm and 21mm (equivalent) frame lines. You could also try the Ricoh GXR with Mount A12 and optical viewfinder.

Alternatively, you could consider the Sony NEX-7 (tested in AP 19 November) with an M-mount-to-NEX adapter to take your Leica lenses, as the electronic viewfinder on the NEX-7 is better than the Panasonic viewfinder.

You could also scour the second-hand listings for such accessories as there are bound to be plenty out there. Make sure you get one that will give you the correct field of view for the lens you are using by calculating the full-frame equivalent focal length of the lens (that which it delivers on a 35mm film

## f/AQ

### What is DNG?

By far the most common topic we are asked about in the AP office is raw-file compatibility. When a new camera is launched, it will have a slightly different raw-file format than its predecessors. Software like Adobe Photoshop or Elements, or Corel PaintShop Pro, will have to be updated in order to read the new format, which can involve an expensive upgrade to the latest version of

# FROM THE AP FORUM

## Sharpest lens

**Alphonso** asks I have seen a Canon EOS 5D Mark II camera for sale on eBay with a Pentax 45mm f/4 medium-format lens. The advert says it is one of the sharpest wideangle lenses ever made. Is this correct, and should I buy the camera or get an adapter for my Olympus camera and get one of these lenses?

**Zou** replies The Pentax 45mm is a nice lens, but you'd be better off getting a dedicated wideangle optic with an EOS 5D Mark II. If you don't think the Canon lenses are sharp enough there are always the Carl Zeiss ZE primes.

**LargeFormat** replies The Pentax lens won't be wideangle on an EOS 5D Mark II, and will be a short telephoto on your Olympus.

**Nimbus** replies At least you'd be using the sweet spot of the Pentax lens, Alphonso. As has been said, this lens would be a short telephoto on a four thirds camera (80mm equivalent). Even on an EOS 5D it is essentially a slightly short standard, and who says it's the sharpest wideangle lens made anyway? You also lose all automation and coupling. Buy an EOS 5D Mark II by all means, though, as it's a great camera. However, as was stated earlier, the Zeiss lenses that are available now are excellent. These couple to the camera automation systems, but are of course manual focus.

Medium-format lenses are best used on the cameras they are intended for. Their resolution often lags behind those made for 35mm format or crop-frame digital, and the degree of enlargement is much smaller with a medium-format camera.

camera) and buying a finder that will deliver this angle of view.

It's a nice way of working, with a bright field of view and no finder black-out when shooting. You won't be looking through the lens, though, so you'll have to get used to focusing in live view or using the excellent depth of field markings of the M lenses to zone focus. **Ian Farrell**

### TRAVEL ADVICE

**Q** I'll be travelling to Dubai in the United Arab Emirates for Christmas and want to take plenty of photographic kit with me. Is it safe to pack things like long lenses in my hold luggage if I surround them with soft clothes to stop them moving around or encase them in bubble wrap? **Bruce Mires**

**A** In my experience, I'd say no. I tried this with a Nikon 70-200mm f/2.8 telezoom (a hefty lens). Despite

the software and even hardware upgrades to ensure that new version runs properly.

DNG was an attempt by Adobe to produce an open-standard raw-file format that all camera companies could use, thereby relieving the consumer of the need to keep upgrading every time they buy new hardware. Unfortunately, it never caught on among the big-name manufacturers as they all declared they needed to build in proprietary elements into their raw files to get the best picture quality from their new cameras. That said, there are a few cameras, such as models from Leica and Pentax, that capture images in DNG format and produce great results.

However, DNG has found a niche. It's a great file format in which to store images for

there being no external damage, when I got back home I noticed the lens wasn't very sharp any more. I took it to a repairer, who confirmed that it had taken a knock and one of the elements inside had come out of alignment. The result – a repair bill.

When a baggage handler throws your case onto a conveyor belt from a great height (as they inevitably will do), the shock caused by the abrupt stop as it touches down will apply to the elements inside the lens as much as it does to the whole unit, and you can't protect them with bubble wrap.

Hold luggage is fine for things with few moving parts, such as tripods and even flashguns. If you are struggling with the weight allowance, you could look into hiring a lens for the times you need it when you get to Dubai. Professional photographers on photo shoots often courier their kit (in Peli cases covered with 'Fragile' stickers) to the location, but this might cost you a bit, and insurance is a must. **Ian Farrell**

archival purposes, assuming it will be long supported by future software. You can also get around the 'new camera, old software' problem by using the freely downloadable DNG converter to change your brand-new raw files to open-standard DNG files that can be opened in an older version of the software. It's even a good file format to use when scanning pictures if your scanner software supports it. You'll be able to process your scans through Adobe Camera Raw into Photoshop, which makes sorting out colour casts much easier.

There is a lot of support and documentation for DNG on Adobe's website at [www.adobe.com/dng](http://www.adobe.com/dng), including Lightroom workflows that use DNG all the way through. **Ian Farrell**

# In next week's AP

On sale Tuesday 6 December



ON TEST

## FUJIFILM FINEPIX X10

Fuji's X10 high-end compact camera follows the style and class of the X100, but at a more affordable price. **Tim Coleman** puts it to the test

ON TEST

## RESAMPLING

Professor **Bob Newman** looks at how resampling affects the final viewing quality of an image

ON TEST

## SONY NEX-5N

**Richard Sibley** tests the updated NEX-5, with new 16-million-pixel sensor



MACRO

## STUNNING CLOSE-UPS

Find out how **Jack Hood** takes his fantastic macro shots of the natural world

TRAINS

## STEAM DRIVEN

**Joel Jensen** explains why he loves shooting steam



# HOME STUDY COURSE

Improve your photography with the School of Photographic Imaging.  
Enrol today, receive your student pack and start learning new skills!

- Courses to suit all levels of experience
- Study in your own time
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS5
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum

FROM ONLY  
**£75**

## DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones:  
Levels & Curves
- Contrast control
- Using white balance
- Black & white techniques,  
toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing

SPI

COURSE FEES ONLY  
£299

Diploma in  
digital photography

## FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE LEVEL BEGINNER

- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish redeye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures

SPI

COURSE FEES ONLY  
£195

Foundation in  
Digital Imaging Techniques

## FOUNDATION IN PHOTOGRAPHY

COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens

SPI

COURSE FEES ONLY  
£299

Foundation in  
photography

## FOUNDATION IN DIGITAL PHOTOGRAPHY

COURSE LEVEL BEGINNER

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing

SPI

COURSE FEES ONLY  
£299

Foundation in  
digital photography

FOR DETAILED COURSE CONTENTS VISIT  
[WWW.SPI-PHOTOGRAPHY-COURSES.COM](http://WWW.SPI-PHOTOGRAPHY-COURSES.COM) OR CALL 0203 148 4326

## GIFT VOUCHERS NOW AVAILABLE!

FREE CAMERA BAG WITH EVERY ENROLMENT BEFORE 9 DEC 2011

photobox  
JIGSAW

Nikon



# Canon PowerShot S100

With a new 12.1-million-pixel sensor and raw image capture, Canon's PowerShot S100 could catch the eye of many enthusiast photographers. **Richard Sibley** takes a closer look

**WITH** the Canon PowerShot G12 at the top of Canon's compact camera line-up, enthusiast photographers might be forgiven for asking what is so special about the PowerShot S100. After all, it looks like any other compact camera, especially when compared to the rangefinder styling of the G12. But, therein lies its appeal – the slim compact exterior of the S100 hides a wealth of features that are ideal for the enthusiast photographer looking for a compact camera, and unlike the G12 the S100 is truly compact.

When we tested the S100's predecessor, the S95, in AP 2 October 2010, it received an impressive 4 out of 5 stars. The latest version has a number of improvements, the most significant being the Canon-developed 12.1-million-pixel CMOS sensor.

## FEATURES

There is no doubt that the most important feature of the new Canon PowerShot S100 is its sensor. Unlike that used in the Canon PowerShot G12 and the preceding PowerShot S95, the sensor has been produced by Canon itself and developed using the company's 'EOS-sensor know how'.

Although the 1/1.7in (approximately 7.6x5.7mm or 43mm<sup>2</sup>) sensor size remains the same as the S95, it is a CMOS rather than a CCD sensor. Canon states that the size of the microlenses has been improved compared to previous sensors. This means that less of the light that reaches the sensor is lost, as the larger microlenses should direct more light the photosites, which helps reduce noise.

The resolution of the sensor has also been increased from 10 million pixels to 12.1 million. This is significant, because when Canon increased the resolution of its PowerShot G-series cameras from 12.1 million pixels in the G9 to 14.7 million in the G10, it affected image quality enough to warrant a reduction of resolution to just 10 million pixels in the subsequent G12. The same sensor used in the G12 was also found in the PowerShot S90 and S95, so increasing it to 12.1 million in the S100 indicates Canon's confidence in the technology. It also hints that we may see this sensor in the next PowerShot G-series camera.

Processing the data created by the sensor is a Canon Digic 5 processor. According to Canon, this processor is 6x faster and

should help the camera produce 75% less noise than the Digic 4 processor used in the PowerShot S95. The new sensor and increased processing power give the S100 an ISO sensitivity range of ISO 80-6400, improved from ISO 3200 in the S95. It also allows full 1080p HD video capture.

Another consequence of the increased processing power is a continuous shooting rate of 2.3fps, or 9.6fps in an eight-frame burst in high speed burst mode. However, there are restrictions on AF. In the standard shooting rate it is locked at the first image, but exposure can change. In the high-speed mode, all the exposure settings are locked at the first frame and images can only be saved as JPEG files.

Optically, the PowerShot S100 is also different from the two previous incarnations of the camera. The maximum aperture is still f/2, but the focal length of the lens is now extended at both ends, increasing from a 3.8x zoom in the S95 to a 5x zoom with the equivalent focal length of 24-120mm in the S100.

Another feature new to the Canon S series is in-camera GPS. This embeds the location data of where an image was taken into the image file. There are two modes in the S100, with one using the GPS when an image is taken and the other tracking the location data even when the camera is turned off. This creates a log of the exact route you have taken, and it can then save this data as a

## AT A GLANCE

- 12.1-million-effective-pixel CMOS sensor
- Up to 9.3 frames per second
- ISO 80-6400
- 1080p HD video
- 24-120mm f/2 equivalent optical zoom lens
- Street price around £439



**The PowerShot S100's black & white mode is good, but sadly there are no contrast-adjustment options**

 A log file for use in other applications. However, as these features use up battery power, even when the camera is turned off, I would advise using the standard mode instead, which should be more than sufficient for most photographers.

**8/10** 

#### BUILD AND HANDLING

With dimensions of just 98.9x59.8x26.7mm the metal-bodied S100 can properly be described as compact camera. In fact, the camera is as small as some of the Canon IXUS models. Unlike the G12, the S100 is truly pocketable, and will fit in a trouser pocket easily.

To help the user access and change manual controls and advanced features as quickly and as easily as possible, the S100 has four buttons on the rear of the camera, as well as a directional control. Surrounding this is a wheel that allows an exposure setting to be changed quickly. Similarly, there is a wheel around the rear of the lens, where it meets the body. When turned, this can also be used to change any number of settings, including aperture, shutter speed, EV compensation and even the focal length of the lens. Using a control around the lens will feel familiar for any DSLR photographers, and it feels natural using this dial to change settings, particularly if it is set to control the aperture or zoom function of the lens.

Anyone who has used a compact camera will have no trouble navigating the PowerShot S100's menu system, while those more used to using a DSLR will find that there are enough direct controls to change settings quickly.

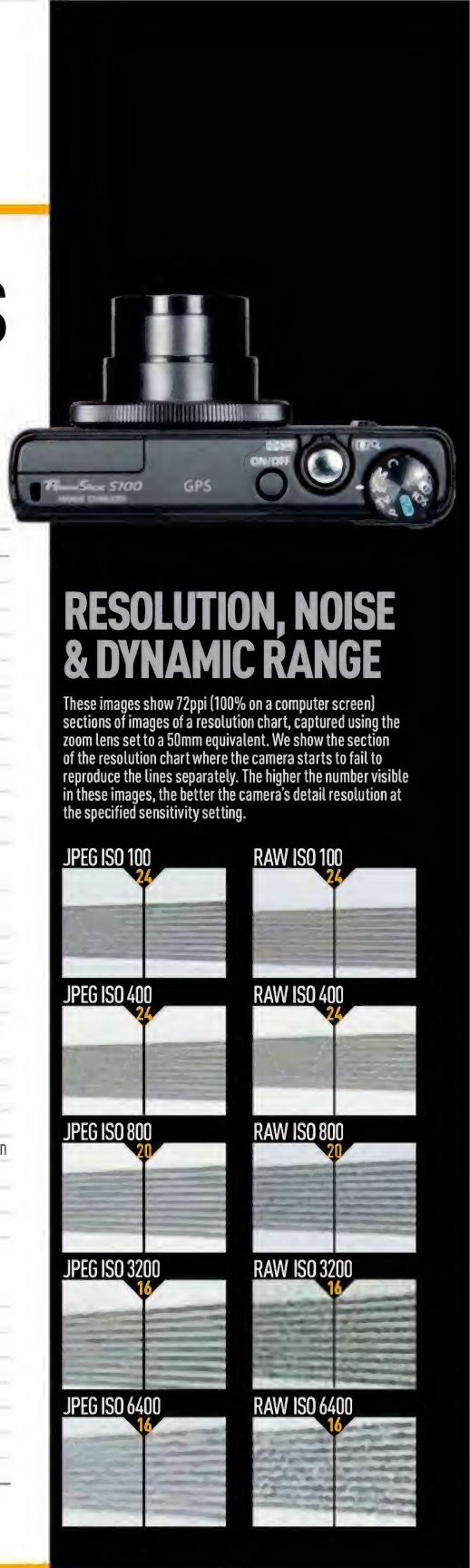
One minor issue with the build of the camera is that the pop-up flash, on the top left of the camera, is placed where most people will naturally rest the forefinger of their left hand.

**9/10** 

# Facts & figures

RRP	£439
Sensor	1/1.7in, 12.1-million-effective-pixel CMOS sensor
Output size	4000x3000 pixels
File format	Raw, JPEG, raw+JPEG simultaneously
Compression	Two-stage JPEG
File format	Raw, JPEG, raw+JPEG simultaneously
Compression	2-stage JPEG
Colour space	sRGB
Lens	5.2-26mm f/2-f/5.9 (35mm equivalent 24-120mm)
Shutter speeds	15-1/2000sec in 1/3EV steps
Max flash sync	1/2000sec
ISO	ISO 80-6,400
Exposure modes	Smart auto, program, aperture priority, shutter priority, manual and 23 scene modes
Metering system	Evaluative, centreweighted average, spot (centre or linked to face detection AF or FlexiZone AF frame) ±3EV in 1/3EV steps
Exposure comp	Auto 7 presets, Kelvin, plus custom setting
White balance	No
White balance bracket	Drive mode
Drive mode	2.3fps or 0.8fps with AF, raw or JPEG, or 9.6fps for 8 raw or JPEG images
LCD	3in LCD with 461,000 dots
Viewfinder type	N/A
Dioptr adjustment	N/A
Focusing modes	Manual, single, continuous, tracking AF or face detection
AF points	Maximum up to 493 zones in manual selection mode
DoF preview	No
Built-in flash	Yes
Video	1920x1080 24fps, super-slow-motion movie 640x480 120fps or 320x240 240fps saved as MOV file with stereo audio
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion NB-5L battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	98.9x59.8x26.7mm
Weight	Approx 198g (including battery and memory card)

**Canon**, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000.  
[www.canon.co.uk](http://www.canon.co.uk)



#### METERING

As with other Canon PowerShot compact cameras, the S100 has a full complement of metering modes in the form of spot, centreweighted and evaluative. I spent most of my time with the S100 set to its evaluative mode. This generally produces good results and can be relied upon in most situations.

When shooting landscapes, evaluative metering tends to prioritise the foreground, which can often lead to blown-out skies. I tended to use the EV compensation to slightly underexpose the foreground,

thus leaving some detail in the sky.

Images taking using the flash are well exposed, and there are a few basic flash controls, such as flash exposure compensation and slow sync flash when in the PASM exposure modes. However, in most of the scene modes the flash is automatic and the only real control is to switch it on or off, or to select the anti-red-eye option. Given the situations in which the camera is likely to be used, these options should more than suffice.

**8/10** 



In-camera DR correction



interestingly for a compact camera, the level of noise reduction can be reduced.

There is obviously far more control over image noise and sharpness when shooting raw images. Photos shot at the lower ISO 80-200 sensitivities can have quite a lot of sharpening applied to reveal small details, and virtually all colour noise can be removed. I tended just to take the edge off luminance noise, preferring a slight speckling to a smudged appearance and loss of detail.

28/30

#### WHITE BALANCE AND COLOUR

There are no surprises with the white balance and colour settings of the Canon PowerShot S100. The AWB settings do a good job of neutralising any colour casts, but I would suggest using the dedicated white balance mode for the best results, particularly in bright sunlight.

There are a variety of colour settings, including the now-familiar Canon compact camera options of light and dark skin tones, and vivid red, green and blue settings. Also of note is the positive film setting, which produces rich colours to replicate transparency film. One minor complaint is that the settings can't be adjusted. There is the option to create your own custom colour, but you cannot create or adjust the black & white setting. While the black & white setting produces nice images, it would be nice to have the option to increase the contrast for a more dramatic effect.

Generally, colours are bright and punchy, even in the default setting. For most situations I would recommend this basic setting, or the neutral settings for a more realistic, natural colour.

8/10

#### LCD, LIVE VIEW AND VIDEO

The 3in, 461,000-dot screen of the S100 takes up most of the rear of the camera and provides a bright screen that is great for composition. Although not as detailed as similar sized screens found on DSLR and compact system cameras, its resolution is

#### AUTOFOCUS

For a compact camera, the autofocus on the S100 is very snappy, and the contrast detection AF usually has no problem locking onto a target. There are a few AF modes to choose from, with intelligent AiAF the best one for most situations. This will detect the focus from up to nine different points in the scene, and if face detection is turned on it will also look for faces and focus on these. A single-point AF mode is also available, and the size and position of the point can be changed, with most of the frame available for selection. You can't focus at the very edges of the frame, but this isn't really an issue as it is unlikely your subject will be placed at these extremes.

AF tracking is also available, with the autofocus tracking the subject around the frame as it moves. This works well, particularly when photographing a subject moving at a moderate pace. It is also useful if you wish to choose the point of focus to recompose a scene. With a number of button presses required to change the AF point, using focus tracking to choose the AF point and then recompose is a useful time-saving technique.

Manual focus is also available, but given the number of AF modes on offer and its accuracy, it isn't really necessary, except for macro images.

8/10

#### NOISE, RESOLUTION AND SENSITIVITY

Canon's claims about the low level of noise from the new 12.1-million-pixel sensor are accurate, with the camera performing well up to ISO 400. Very slight image noise is visible, but it is easily dealt with by the in-camera noise-reduction.

As expected, there is an increase in noise as the sensitivity increases, but the S100 handles it well and keeps it to a minimum. Sensitivities up to ISO 800 are still usable, with ISO 3200 and 6400 being relatively noise free, although there is a loss of detail in JPEG files.

Generally, I found the default noise-reduction feature a little too harsh, but

The S100's DR correction feature can make a big difference in high-contrast scenes

high enough to check for fine details.

Video has been a feature of compact cameras for far longer than it has on DSLRs and it was only a matter of time before new cameras had full 1080p HD video. Up to 30mins of HD video footage can be captured in a continuous recording, and the accompanying audio is recorded in stereo with video saved as MOV files.

8/10

#### DYNAMIC RANGE

With a smaller sensor than a DSLR, and therefore smaller photosites, the dynamic range of the PowerShot S100 is obviously more restricted. This is demonstrated by the blown-out highlights in scenes with bright skies. This is no surprise and is common with all compact cameras. However, with careful exposure there is still a good level of detail in both highlight and shadow areas.

There is also a DR correction feature, which works by increasing the ISO speed to either ISO 180 or ISO 320, and then underexposing the image to preserve the highlights. The shadow areas are then boosted to bring out detail. This should increase noise, but as the camera handles noise well up to around ISO 400, using DR correction doesn't affect the image quality.

If you wish to produce good JPEG images straight from the camera, I recommend leaving the DR correction set to auto or DR 200%. Obviously, the effects aren't available for raw images, but a similar effect can be achieved by exposing for highlights and then adjusting the shadow areas.

9/10

# Verdict

**BY COMBINING** raw image capture with features such as HD video and GPS tagging, the Canon PowerShot S100 is certainly one of the most highly featured compact cameras we have seen. But the camera isn't all bells and whistles. The new Canon 12.1-million-pixel sensor and DigiC 5 processor at the S100's core produce great images that are among the best quality I have seen from a compact camera, particularly when shooting raw at low sensitivities.

However, what really makes the S100 appealing is its size. It is small enough to carry anywhere, which is something few other compact cameras that shoot raw can boast.

**Amateur  
Photographer**

Tested as a High-end  
compact camera  
Rated Very good

**86%**

FEATURES	8/10
BUILD/HANDLING	9/10
NOISE/RESOLUTION	28/30
DYNAMIC RANGE	9/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	8/10
LCD/VIEWFINDER	8/10

# Marketplace

# Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail [dave\\_stone@ipcmedia.com](mailto:dave_stone@ipcmedia.com)

## Index to advertisers

Avenso AG .....	9
Cameraworld.....	84-85
Camtech.....	69
Canon (UK) Ltd .....	25, 27, 41
Cash4cameras .....	94
Clifton Cameras.....	4
Colour Confidence .....	33
Dale Photographic Ltd.....	70
Digital Depot .....	34-35
Ffordes Photographic Ltd.....	88-89
Fotospeed Distribution .....	45

Giotto's .....	Cover: iv
Grays of Westminster.....	16-17, 94
Johnsons Photopia Ltd.....	55
Kenro Ltd.....	48
London Camera Exchange Group.....	68
Manfrotto Distribution Ltd .....	20
Mifsud Photographic .....	86-87, 91, 92
Niche Insurance Services Ltd.....	57
Nicholas Camera Company.....	90
On-linepaper.co.uk Ltd.....	45
Panasonic UK Ltd .....	Cover: ii
Park Cameras Ltd.....	71-75, Cover: iii
Picstop .....	93
Premier Ink & Photographic .....	80-83
SRS Ltd.....	94
Vanguard.....	45
Warehouse Express.....	76-79
York Cameras (London) Ltd.....	93

**Classified..... 95-97**

Ask the experts at  
**londoncameraexchange**  
28 branches nationwide & online

the **used**  
**equipment**  
specialists

Search our classic & used equipment on-line now at  
[www.LCEgroup.co.uk](http://www.LCEgroup.co.uk) or call in to meet the experts at your local LCE

**recycle** your old **DSLR TODAY!**

and offset the value against your new DSLR purchase.

Your old camera may be worth more than you think when you  
trade up to the latest Digital SLRs at londoncameraexchange. **Call in for a quote!**

all our used stock online now at:  
**www.LCEgroup.co.uk**

or follow us on:  
**twitter**







As a Canon EOS Professional Centre, Park Cameras is designed to give you the very best photographic retail experience.

## EOS-1D X



- Body SRP TBC
- Lens sold separately
- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
- Clear View II 3.2" 1,040k LCD
- Ethernet port

## PERFORMANCE REDEFINED

**Due March 2012**  
Pre-orders taken now to receive one of the first cameras in the UK!  
See website for details



## EOS 5D Mark II



- Body SRP £2,299.99
- Lens sold separately
- 22.1MP full frame CMOS sensor
- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD (1080, 30fps) movie recording
- High-res 3.0" VGA LCD with Live View
- Up to 3.9fps JPEG shooting up to card capacity
- 9-point AF + 6 Assist AF points
- Magnesium alloy body

## EXTEND THE BOUNDARIES OF YOUR PHOTOGRAPHY.

For further details and some money saving bundles, see our website



## Canon EOS 1100D



## Canon EOS 1100D

- 12 Megapixel CMOS sensor
- On-screen Feature Guide
- Creative Auto and Basic +
- HD Video capture
- Compact & Lightweight

**EOS 1100D Body Only £309.00**

**EOS 1100D + 18-55 IS £394.99**

## Canon EOS 550D



**£40 Cashback\***

**EOS 550D Body Only £480.00**

**EOS 550D + 18-55 IS II £579.99**

\*Additional £40 cashback from Canon if bought between 03.11.11 & 25.01.2012

**EOS 600D**

## Canon EOS 600D



**£50 Cashback\***

**EOS 600D Body Only £535.00**

**EOS 600D + 18-55 IS II £629.99**

\*Additional £50 cashback from Canon if bought between 03.11.11 & 25.01.2012

## Canon PowerShot SX220 HS



**£30 Cashback\***

**PowerShot SX220 HS £199.00**

**Add a SanDisk 4GB Ultra SDHC Card for only £9.99!**

\*Additional £30 cashback from Canon if bought between 03.11.11 & 25.01.2012

## Canon EOS 60D



## Canon EOS 7D



**EOS 7D Body Only £1,170.00**

**EOS 7D + 18-55 IS £1,699.99**

For money saving deals with filters & hoods, visit our website.

## Canon Lenses

### Our most popular Canon lenses, at LOW PRICES!



**EF 70-200mm f/2.8 L IS USM II  
Only £1,819.99**

**EF 24-105mm f/4.0 L IS USM  
Only £839.99**

Save £550.00



**EF 50mm f/1.8 II  
Only £94.99**

Save £35.00

14mm f/2.8L II USM	£1,899.00	300mm f/2.8L USM IS II	£5,574.00	EF-5 18-135mm IS (Unboxed)	£239.99
20mm f/2.8 USM	£408.99	300mm f/4.0L USM IS	£1,179.99	EF-5 18-200mm f/3.5-5.6 IS	£409.00
24mm f/1.4L Mk II USM	£1,348.99	400mm f/2.8L USM IS II	£8,869.00	24-70mm f/2.8L USM	£989.00
24mm f/2.8	£371.99	400mm f/4.0 D L USM IS	£3,379.99	24-105mm f/4.0L IS USM	£919.99
28mm f/1.8 USM	£388.99	400mm f/7.6L USM	£1,099.99	24-105mm IS (White Box)	£869.99
28mm f/2.8	£165.99	500mm f/4.0L USM IS II	£8,489.00	28-135mm f/3.5-5.6 USM IS	£374.00
35mm f/1.4L USM	£1,158.99	600mm f/4.0L USM IS II	£10,999.00	28-300mm f/3.5-5.6L IS USM	£1,284.99
35mm f/2.0	£219.99	800mm f/5.6L IS USM	£9,789.00	EF-S 55-250mm f/4-5.6 IS	£169.00
50mm f/1.2L USM	£1,269.00	TSE 17mm f/4.0L	£1,849.99	EF-S 55-250mm f/4-5.6 IS II	£219.99
50mm f/1.4 USM	£299.99	TSE 24mm f/3.5L II	£1,699.99	70-200mm f/2.8L IS USM	£1,819.99
50mm f/1.8 II	£94.99	TSE 45mm f/2.8	£1,118.99	70-200mm f/4.0L USM	£999.00
50mm f/2.5 Macro	£234.99	TSE 90mm f/2.8	£1,118.99	70-200mm f/4.0L USM	£929.99
EF-S 60mm f/2.8 Macro	£364.99	8-15mm f/4L Fisheye USM	£1,149.00	70-200mm f/4.0L USM	£497.00
MP-E 65mm f/2.8	£849.99	10-22mm f/3.5-4.5 USM	£642.99	70-300mm f/4.0-5.6 IS USM	£999.99
85mm f/1.2L II USM	£1,759.00	EF-S 15-85mm f/3.5-5.6 IS (Unboxed)	£519.99	70-300mm f/4.0-5.6L IS USM	£1,099.99
85mm f/1.8 USM	£311.99	16-35mm f/2.8L USM	£1,499.00	75-300mm f/4.0-5.6 IS USM	£1,399.99
100mm f/2.8 USM	£380.99	18-55mm f/3.5-5.6 IS (Unboxed)	£80.00	70-400mm f/4.0-5.6L IS USM	£1,241.99
100mm f/2.8 USM Macro	£429.00	24-105mm f/4.0L USM	£614.00	100-400mm f/4.0-5.6L IS USM	£1,239.99
100mm f/2.8L Macro IS USM	£718.99	EF-S 17-55mm f/2.8 IS USM	£789.00	200-400mm f/4.0-5.6L IS USM	£1,239.99
135mm f/2.0 USM	£899.99	EF-S 17-55mm f/4.0-5.6 IS USM	£349.99	200-400mm f/4.0-5.6L IS USM	£1,239.99
135mm f/2.8 Soft Focus	£352.99	EF-S 17-85mm IS (Unboxed)	£229.99	1.4x III Extender	£454.99
180mm f/3.5L USM Macro	£1,258.99	EF-S 18-55mm IS (Unboxed)	£80.00	2x III Extender	£454.99
200mm f/2.0L IS USM	£4,939.99	EF-S 18-55mm f/3.5-5.6 IS II	£139.99		
200mm f/2.8L USM/2	£639.99	EF-S 18-135mm f/3.5-5.6 IS	£294.99		

See the range of Canon Camcorders and Printers by visiting us instore or online at [ParkCameras.com](http://ParkCameras.com)

## Canon Accessories

### Wireless File Transmitters

WFT-E1 (EOS 1Ds II)

£999.99

WFT-E2 Mark II (EOS 1D IV)

£629.99

WFT-E3 (EOS 40D)

£719.99

WFT-E4 (EOS 5D Mark II)

£409.99

WFT-E4 Mark II (EOS 5D Mark II)

£999.99

WFT-E5 (EOS 7D)

£429.99

### Battery Grips

BG-E5 (EOS 450D)

£119.99

BG-E6 (5D Mark II)

£219.95

BG-E7 (7D)

£149.99

WP DC2 (PowerShot G10)

£169.99

WP DC3 (IXUS 120 IS)

£169.99

WP DC33 (IXUS 120 IS)

£175.00

WP DC35 (PowerShot S90)

£175.00

WP DC39 (IXUS 115)

£175.00

WP DC42 (PowerShot SX220 HS)

£175.00

WP DC41 (IXUS 220)

£175.00

### Waterproof Housings

EH-19L Semi-Hard Case (600D)

£39.99

EH-20L Semi-Hard Case (7D)

£92.99

EH-21L Semi-Hard Case (60D)

£89.99

DCC-62 Leather Case (IXUS 105)

£49.99

DCC-65 Leather Case (G1)

See Web

DCC-85 Soft Case (A1000 IS)

£6.99

DCC 1500 Soft Case (SX210 IS)

£23.00

DCC 1600 Soft Case (G12)

£23.00

DCC 1400 Soft Case (S90)

£23.00

SC-DC65A Black Case (G1)

£75.00

### Flashguns

Speedlite 270EX II

£224.99

Speedlite 320EX

£209.99

Speedlite 430EX II

£379.99

Speedlite 580EX II

£459.99

Macrolite MR-14EX

£789.99

MT-24EX Macro Twin Flash

£179.99

Speedlite Transmitter ST-E2

£149.99

### Remotes

RC-6 (EOS 500D, 550D, 600D)

£16.99

RS-60E3 (EOS 400D, 450D)

£24.99

RS-80N3 (40D, 5D, 1D III 1Ds III)

£44.99

TC-80N3 (50D, 5D, 1D III 1Ds III)

£119.99

LC-5 Wireless Controller Set

£334.99

### Batteries

NB\_6L (Digital IXUS 85 IS)

£43.00

NB\_7L (for Powershot G10)

£59.00

BP\_51A (G6,300,400,500,5D)

£79.99

LP\_E4 (EOS 1D/1D Mark III)

£124.00

LP\_E5 (EOS 450D / 500D / 600D)

£69.99

LP\_E6 (for EOS 550D / 600D)

£44.99

LP\_E10 (for EOS 1100D)

£44.99

### LP-E6 Battery

Our Price £69.99

### LP-E8 Battery

Our Price £44.99

### LP-E10 Battery

Our Price £44.99

### Speedlite 320EX

Our Price £224.99

### Speedlite 580EX II

Our Price £379.99

### Macrolite MR-14EX

Our Price £459.99

### Speedlite 270EX II

Our Price £224.99





Visit our website - updated daily  
[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)  
 or e-mail us for sales advice using  
[sales@parkcameras.com](mailto:sales@parkcameras.com)



Phone one of our knowledgeable  
 sales advisors available 7days a week

**01444 23 70 60**

8.45am - 5:45pm & Sunday 10:15 - 4:30

Stay in Touch - Join Us on **Facebook** | Follow us on **Twitter** | Watch us on **YouTube**

For some really great offers, see the clearance section on our website

## Panasonic LUMIX GX1

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.

- 16.0 Megapixels
- 1920 x 1080 Full-HD High Quality Video Recording
- Advanced AF System
- Easy Manual Control
- Stylish Classic Design



Due in stock from Mid-December 2011.  
 See our website for full details

## Panasonic DMC-GF2



- 12.1 Megapixels
- Intuitive Touch-Screen Operation
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- 3D Shooting Compatibility

### Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



Only  
**£199.99**

SRP £289.99  
 TZ18 + Panasonic 4GB SD Card  
**Only £214.98\***

Additional £25 Cashback!!  
 £25 cashback from Panasonic when purchasing the TZ18 between 01.11.2011 & 15.01.2012

**SONY**  
 make.believe

### Lumix DMC-TZ20

Slim travel camera with 16x Optical Zoom, Full HD Movie, GPS and 3D Photo Mode.



Only  
**£229.99**

SRP £349.99  
 TZ20 + Panasonic 4GB SD Card  
**Only £244.98\***

Additional £35 Cashback!!  
 £35 cashback from Panasonic when purchasing the TZ20 between 01.11.2011 & 15.01.2012

There is a full range of Sony Digital SLR cameras, lenses and accessories to help every photographer realise their personal creative vision

## Panasonic DMC-GF3



Up to  
**£75**  
 Cashback\*

### Lumix DMC-FZ48

24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



Only  
**£319.99**

SRP £319.99  
 FZ48 + Panasonic 8GB SD Card  
**Only £339.98\***

5 Year Warranty!!  
 5 Year Warranty when purchasing the FZ48 between 01.11.2011 & 31.01.2012

## Panasonic DMC-G3



Up to  
**£65**  
 Cashback\*

### Lumix DMC-FZ150

High Quality photo & Full High Definition Movie with 24x Zoom and O.I.S.



Only  
**£389.99**

SRP £459.00  
 FZ150 + Panasonic 8GB SD Card  
**Only £399.98\***

5 Year Warranty!!  
 5 Year Warranty when purchasing the FZ150 between 01.11.2011 & 31.01.2012

## Panasonic DMC-GH2



Up to  
**£40**  
 Cashback\*

### Lumix DMC-LX5

Capture Creativity with the New LX5 with New High Sensitivity CCD & F2.0 LEICA lens



Only  
**£359.99**

SRP £489.99  
 LX5 + Panasonic 8GB SD Card  
**Only £379.98\***

## Panasonic MICRO FOUR THIRDS LENSES

14mm f/2.5 Wide Angle Pancake	£260.00*
20mm f/1.7 Pancake ASPH	£274.99*
45mm f/2.8 Macro Leica DG	£569.00*
7-14mm f/4.0 Asp Lumix G	£999.99*
14-140mm Lumix G Vario	£649.99*
14-140mm Lumix G (Unboxed)	£599.99
45-200mm f/4.0-5.6 O.I.S.	£242.99*

\*Up to £25 cashback on lenses available this Christmas! Visit [ParkCameras.com](http://ParkCameras.com) for full details

## SONY

make.believe

Translucent Mirror Technology

### α55

• 16.2 megapixels

• Up to 10fps

• Full HD 1080i Video

Kit SRP £766.80

**a55 + 18-55mm**

In stock at £529.00

### α35

• 16.2 megapixels

• Up to 7fps

• Full HD 1080i Video

Kit SRP £599.99

**£30 CASHBACK AVAILABLE!**

### α65

• 24.3 megapixels

• 12 fps burst shooting

• SteadyShot INSIDE

IN STOCK!!

See web for latest price

## SAMSUNG NX11

• 14.6 Megapixel APS-C Sensor

• New Grip Design

• Interchangeable Lens System

• 3.0" AMOLED Screen

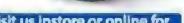
• 720p HD Video Mode

• Fast AF

NX11 Body Only

£309.00

Create stunning images easily with the NX11. Featuring the i-Function lens - which lets you intuitively control complex manual settings - it comes with new features like Panorama Mode and Sound Picture. You can capture everything from sweeping landscapes to the chirping of birds in the background.



NEX-5

• 14.2 megapixels

• MPEG4 720p video

• Sweep Panorama

• 3.0" Tilt-angle LCD

NEX-5 + 18-55mm

In stock from £369.00

NEX-C3

• 16.2 megapixels

• 3D Sweep Panorama

• HD Movie (720p)

Kit SRP £499.99

**£30 CASHBACK AVAILABLE!**

α77

• 24.3 megapixels

• 12 fps burst shooting

• 19 point AF System

IN STOCK!!

See web for latest price

## SAMSUNG NX200

• 20.3 Megapixel APS-C CMOS Sensor

• High Speed Capture (7fps)

• Wide range ISO (100 - 12800)

• 1080 30p Full HD Movie

• I-Function 2.0

• 3.0" VGA AMOLED Display

NX200 + 16mm

£599.00

Thanks to a 20.3 megapixels APS-C CMOS Sensor, the NX200 delivers images that will satisfy even the most discerning eye. Just as importantly, the camera's innovative features and design make those images easier than ever to capture.



Sony DSC-HX7

In stock at only £219.00

SRP £270.00

Sony Bloggie TS20

In stock from £189.99

Was £229.99

For even more Sony Digital Cameras, Camcorders, Printers and Accessories, please visit us in-store

NX200 + 20-50

£679.95

NX200 + 18-55

£699.95

Visit us in-store or online for even more NX200 offers

FUJIFILM

No matter what kind of photographer you are, Fujifilm have the right digital camera just for you.

See the current range on our website, or in our state-of-the-art showroom in Burgess Hill, West Sussex.

## FINEPIX X100

Translucent Mirror Technology

### FINEPIX X100

• 12.3 megapixel APS-C CMOS sensor

• 23mm fixed focal length lens

(equivalent to 35mm on a 35mm camera)

• High quality solid build with classic retro two tone design

**NEW LOW PRICE! Now only £829.00**

Visit our state-of-the-art showroom to see the X100 for yourself

SRP £1,000.00

## X10

• Newly-developed f/2.0 wide-angle and f/2.8 telephoto, bright FUJINON 4x optical manual barrel zoom lens

• Combining a bright optical viewfinder with a wide viewing-angle & a manual barrel lens

**Limited stock now in!**

See website or call a member of our team for more information

## FinePix F600 EXR

• 16 megapixel EXR-CMOS sensor with NEW EXR Auto mode and Motion Detection technology

• 15x optical zoom

• GPS Landmark Navigator

• 3.0" LCD screen

**In stock at only £229.00!**

See website or call a member of our team for more information

**Don't forget your memory!**

We sell a range of memory cards at varying speeds & capacities, all at LOW PRICES. Please visit [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)



# PARK Cameras

KEEPING YOU IN THE PICTURE

40  
1971 • 2011



Visit our state of the art  
showroom in West Sussex, less  
than 15 miles from Brighton  
York Road, Victoria Business Park,  
Burgess Hill, West Sussex, RH15 9TT

Sign up to our **FREE** weekly E-newsletter for the Latest News, Deals and Competitions!

**Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!**

# SIGMA

## FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	<b>£586.00</b>
8mm f/3.5 EX DG (Fisheye)	<b>£619.99</b>
10mm f/2.8 EX DC HSM (Fisheye)	<b>£489.00</b>
15mm f/2.8 EX DG (Fisheye)	<b>£499.99</b>
20mm f/1.8 EX DG	<b>£539.99</b>
24mm f/1.8 EX DG	<b>£449.99</b>
28mm f/1.8 EX DG	<b>£369.99</b>
30mm f/1.4 EX DC HSM	<b>£379.00</b>
50mm f/1.4 EX DG HSM	<b>£379.00</b>
50mm f/2.8 EX DG Macro	<b>£269.00</b>
70mm f/2.8 EX DG Macro	<b>£369.00</b>
85mm f/1.4 EX DG HSM	<b>£759.00</b>
105mm f/2.8 EX DG OS HSM	<b>£699.00</b>
150mm f/2.8 EX DG OS HSM	<b>£849.99</b>
300mm f/2.8 APO EX DG HSM	<b>£2,239.00</b>
500mm f/4.5 APO EX DG HSM	<b>£3,849.99</b>
800mm f/5.6 APO EX DG HSM	<b>£4,349.99</b>

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!



Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

## WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	<b>£549.00</b>
10-20mm f/4-5.6 EX DC HSM	<b>£429.00</b>
10-20mm f/3.5 EX DC HSM	<b>£499.00</b>
12-24mm f/4.5-5.6 DG HSM II	<b>£679.00</b>
17-50mm f/2.8 EX DC OS HSM	<b>£549.99</b>
17-70mm f/2.8-4 DC Macro OS	<b>£339.99</b>
18-50mm f/2.8-4.5 DC OS HSM	<b>£179.99</b>
18-125mm f/3.8-5.6 DC OS HSM	<b>£253.99</b>
18-200mm f/3.5-6.3 DC	<b>from £169.99</b>
18-200mm f/3.5-6.3 DC OS HSM	<b>£249.99</b>
18-200mm f/3.5-6.3 DC OS HSM II	<b>£499.99</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£399.00</b>
24-70mm f/2.8 EX DG HSM	<b>£639.00</b>
50-150mm f/2.8 APO EX DC HSM II	<b>£559.99</b>
50-200mm f/4-5.6 DC OS HSM	<b>£179.99</b>

## STANDARD ZOOM LENSES

18-50mm f/2.8-4.5 DC OS HSM	<b>£179.99</b>
18-125mm f/3.8-5.6 DC OS HSM	<b>£253.99</b>
18-200mm f/3.5-6.3 DC	<b>from £169.99</b>
18-200mm f/3.5-6.3 DC OS HSM	<b>£249.99</b>
18-200mm f/3.5-6.3 DC OS HSM II	<b>£499.99</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£399.00</b>
24-70mm f/2.8 EX DG HSM	<b>£639.00</b>

## TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	<b>£559.99</b>
50-200mm f/4-5.6 DC OS HSM	<b>£179.99</b>

50-500mm f/5-6.3 DG OS HSM	<b>£1,269.00</b>
70-200mm f/2.8 EX DG Macro HSM II	<b>£569.99</b>
70-200mm f/2.8 EX DG OS HSM	<b>£999.00</b>
70-300mm f/4-5.6 DG Macro	<b>£126.99</b>
70-300mm f/4-5.6 APO DG Macro	<b>£179.99</b>
70-300mm f/4-5.6 DG OS	<b>£299.00</b>
120-300mm f/2.8 EX DG OS HSM	<b>£2,099.00</b>
120-400mm f/4.5-5.6 DG OS HSM	<b>See Website</b>
150-500mm f/5-6.3 DG OS HSM	<b>£849.00</b>
200-500mm f/2.8 EX DG APO	<b>£12,999.00</b>
300-800mm f/5.6 EX DG HSM	<b>£5,499.99</b>



## SIGMA DP2x



- SLR-sized image sensor
- Full-colour image sensor
- TRUE II image processing engine
- 24.2mm f/2.8 lens
- RAW format recording

SRP £619.99

In stock at only **£399.99!** See website for full details and further bundle offers with accessories

## SIGMA SD1



- Magnesium Alloy Body
- 46 Megapixels
- TRUE II image processing engine
- Weather & Dust Resistant
- ISO 100-6,400

SRP £619.99

In stock at only **£1,199.99!** See website for full details and further bundle offers with accessories

## Sigma EF-610 DG ST

Fully automatic flash photography for easy operation with a Guide Number of 53

**Our Price £129.99**

## Sigma EF-610 DG Super

Advanced features and high performance for the latest digital and 35mm film SLRs

**Our Price £199.99**

## Sigma EM-140 DG Macro

Multifunctional, dual tubed, macro flash designed for the latest digital SLR cameras

**Our Price £319.99**

<b>Tokina</b>	<b>AT-X 35mm f/2.8 Macro</b>	<b>£394.99</b>
	<b>AT-X 100mm f/2.8 Macro</b>	<b>£374.99</b>
	<b>AT-X 10-17mm f/3.5-4.5 DX</b>	<b>£509.99</b>
	<b>AT-X 11-16mm f/2.8 Pro</b>	<b>£544.99</b>
	<b>AT-X 12-24mm f/2.8 II</b>	<b>£549.99</b>
	<b>AT-X 16-28mm f/2.8 FX</b>	<b>£794.99</b>
	<b>AT-X 16-135mm f/3.5-5.6</b>	<b>£449.99</b>
	<b>T-X Pro 50-135mm f/2.8</b>	<b>£599.99</b>
	<b>AT-X 80-400mm f/4.5-5.6 D</b>	<b>£999.99</b>
<b>See our website for money saving offers with filters</b>		

## Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.

1.4x MC4 DGX

2.0x MC7 DGX

AF 2x Pro 300 DG Conv.

AF 3x Pro 300 DG Conv.

DG Tube Set 36+20+12

**£119.99**

**£149.99**

**£199.99**

**£189.99**

**£139.99**

## TAMRON

60mm f/2 DI II LD (IF) Macro	<b>£345.99</b>
90mm f/2.8 DI Macro 1:1	<b>£348.99</b>
10-24mm f/3.5-4.5 DI II LD	<b>£368.99</b>
17-50mm f/2.8 XR DI II LD	<b>£289.00</b>
17-50mm f/3.5-4.5 XR DI II LD	<b>£344.99</b>
18-200mm f/3.5-6.3 XR DI II	<b>£165.00</b>
18-270mm f/3.5-6.3 DI II VC	<b>£498.00</b>
28-75mm f/2.8 XR DI LD (IF)	<b>£357.99</b>

**£129.99**

**£229.99**

**£129.99**

**£229.99**

**£229.99**

**£44.99**

**£129.99**

**£39.99**

**£100.99**

**£19.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**

**£129.99**



Visit our website - updated daily  
[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)  
 or e-mail us for sales advice using  
[sales@parkcameras.com](mailto:sales@parkcameras.com)



Phone one of our knowledgeable  
 sales advisors available 7days a week  
**01444 23 70 60**  
 8.45am - 5:45pm & Sunday 10:15 - 4:30

Visit [www.ParkCameras.com/Training](http://www.ParkCameras.com/Training) for the latest Courses and Workshops in 2011

Please visit our website for a whole range of tripods & monopods



**Manfrotto**  
 Imagine More

**Manfrotto 055 CXPRO4**

**Carbon Fibre Tripod**

Combine pro performance with great design

**Our Price £244.95**

SRP £349.95

**Manfrotto 681B Monopod**

Robust three-section Monopod featuring sure rubber grip, wrist strap & quick action lever leg lock

**Our Price £44.95**

SRP £59.95

**MANFROTTO 055 TRIPODS**

055XDB Black	£89.95
055X PROB	£114.95
055CXPRO3 CF 3 Section	£249.99
055CXPRO4 4 CF Section	£244.95

**MANFROTTO 190 TRIPODS**

190X PROB Pro Aluminium	£99.95
190CXPRO3 - 3 Section CF	£209.95
190CXPRO4 Carbon Fibre	£219.95

SRP £199.95

**Manfrotto 055XDB**

Classic 3 section Manfrotto 055, with professional build quality and excellent value

**Our Price £89.95**

SRP £129.95

**Manfrotto 804 RC2 Head**

3 Way Tilt and Pan head, the perfect partner to your mobile tripod kit

**Our Price £49.95**

SRP £119.95





# wex

## photographic warehouse express

Voted Best Online Retailer 2002-2011  
and Best Specialist Retailer 2010-2011

Nikon  
Dealer



White or  
Black  
NEW!

Nikon  
V1  
10.1  
megapixels  
60 fps  
1080i  
movie mode

Nikon  
D3100



SAVE UP TO  
£100  
ON RRP

D3100 Body

£399.99

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR  
RRP £579.99  
£479.99

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR +  
55-200mm f4-5.6 G AF-S DX IF-ED VR  
RRP £909.99  
£663.89

CUSTOMER REVIEW: D3100 + 18-55mm VR

★★★★★ 'A Superb, entry level DSLR'  
Bulwinkle - Essex

Nikon  
D90



D90

From £699

D90 Body  
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR  
RRP £909.99  
£899

CUSTOMER REVIEW: D90 + 18-105mm VR

★★★★★ 'Most fun I have had with a  
camera in years'  
Crippling - Essex

Nikon  
D5100



D5100

From £539

D5100 Body RRP £669.99  
£539  
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR  
RRP £779.99  
£679.99

D5100 + 18-55mm + 55-200mm  
£866.98

SAVE UP TO  
£100  
ON RRP

Nikon 1: V1 From £729

V1: White or Black  
NEW! V1 + 10-30mm  
NEW! V1 + 10mm  
NEW! V1 + 10-30mm + 30-110mm  
J1: White, Red, Silver or Black  
NEW! J1 + 10-30mm  
NEW! J1 + 10mm  
NEW! J1 + 10-30mm + 30-110mm

D3100 Body

£399.99

D90

From £699

D90 Body  
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR  
RRP £909.99  
£899

D5100

From £539

D5100 Body RRP £669.99  
£539  
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR  
RRP £779.99  
£679.99

D5100 + 18-55mm + 55-200mm  
£866.98

SAVE UP TO  
£100  
ON RRP

Nikon  
D7000



SAVE UP TO  
£100  
ON RRP

D7000 From £999

D7000 Body RRP £1099.99  
£999  
D7000 + 18-105mm f3.5-5.6 G AF-S  
ED DX VR RRP £1299.99  
£1199

D7000 RECOMMENDED ACCESSORY:  
Nikon MB-D11 Battery Grip £249

CUSTOMER REVIEW: D7000 + 18-105mm VR  
★★★★★ 'Amazing results with high ISO's'  
Jeffws - West Sussex

Nikon  
D300s



SAVE  
£404  
ON RRP

D300s

From £1095

D300s Body RRP £1499.99

£1095

Nikon Capture NX2  
Nikon Capture NX2 Upgrade  
(Capture NX required)

£132.99

£81.99

Nikon  
D700



From £1779

D700 Body

RRP £2247.99

£1779

Nikon Camera Control Pro 2  
Remotely control most functions of Nikon DSLRs  
from a computer via USB or Wireless Transmitter  
£136.99

CUSTOMER REVIEW: D700 Body  
★★★★★ 'The perfect combo for a  
Pro-sumo'  
Robin - Bristol

Nikon  
D3s



SAVE  
£651  
ON RRP

D3s Body

£3548

D3s Body RRP £4199

£3548  
£5049

CUSTOMER REVIEW: D3s Body  
★★★★★ 'Superb Pro-Camera'  
WorcesterWeddings - Worcester

CUSTOMER REVIEW: D3x Body  
★★★★★ 'As good as it gets'  
Peterthegreat - Kent

★★★★★

D700 Body

RRP £2247.99

£1779

CUSTOMER REVIEW: D700 Body  
★★★★★ 'Terrific Full-Frame DSLR'  
RichardD300 - North Wales

SONY

NEX-5 Silver or Black  
14.2 megapixels  
7.0 fps  
1080i movie mode

NEX-5 Silver or Black



From £539

NEX-5N

NEX-5N + 18-55mm  
NEX-5N + 16mm + 18-55mm  
NEW! NEX-5N + 18-55mm + 55-210mm

£539

£599

£749

NEW! NEX-5N + 18-55mm + 55-210mm

NEX-7 Black  
12.3 megapixels  
5.5 fps  
1080i movie mode

NEW! NEX-7 Body £998

NEW! NEX-7 + 18-55mm £1128

NEX-7 From £998

NEX-C3 Silver or Black

12.3 megapixels  
5.5 fps  
720p movie mode  
£30 CASHBACK\*

NEX-C3 From £419

NEX-C3 + 18-55mm  
£389 Inc Cashback\*

£419

NEX-C3 + 16mm + 18-55mm  
£469 Inc Cashback\*

£499

E30 Sony Cashback ends 24.12.11

A900

full frame CMOS sensor

A900 Body £2189.99

A35

16.2 megapixels  
7.0 fps  
£30 CASHBACK\*

A35 DSLT From £379

A35 Body £349 Inc C/back\* £379

A35 + 18-55mm £414 Inc C/back\* £444

E30 Sony Cashback ends 24.12.11

NEW! A65 Body £749

NEW! A65 + 18-55mm £849

NEW! A77 Body £1129

NEW! A77 + 16-50mm £1669

Panasonic G3

16.0 megapixels  
£40 CASHBACK\*

G3 From £464.95

G3 Body (Black) £464.95

£40 Panasonic Cashback on:

G3 + 14-42mm

£448.95 Inc C/back\* £488.95

G3 + 14-42mm £719

GH2 + 14-42mm £719 Inc C/back\* £719

GH2 + 14-140mm £1009 Inc C/back\* £1049

E40 Panasonic Cashback ends 31.12.11

GH2



£40 CASHBACK\*

12.1 megapixels

From £464.95

GF2 + 14-42mm

f3.5-5.6 ASP MEGA OIS £449

GF2 + 14mm f2.5 ASP £449

GF2 + 14mm f2.5 ASP +

14-42mm f3.5-5.6 ASP MEGA OIS

(Black) £549

G SERIES RECOMMENDED ACCESSORY:

Panasonic DMW-MA1 - Four Thirds

Lens Mount Adaptor £130.99

OLYMPUS

E-PM1 Silver, Black, Brown,  
Silver-Rose, Purple or White  
12.3 megapixels  
5.5 fps  
1080p movie mode

EP-3 White, Silver or Black  
12.3 megapixels  
3.0 fps  
1080p movie mode

E-5 Body £1338

£349 Inc Cashback\*

E-PM1 + 14-42mm II £749

E-PM1 + 17mm £749

E-5 + 14-42mm £749

E-PM1 + 14-42mm II £749

01603 208761  
advice line: 01603 208302  
call us Mon-Fri 8am-7pm  
or visit our website at [www.wex.co.uk](http://www.wex.co.uk)



**EOS 1100D**

12.2 megapixels  
3.0 ips  
720p movie mode

**SAVE UP TO £129 ON RRP**

1100D Body RRP £419 £298.99  
1100D + 18-55mm f3.5-5.6 IS II RRP £499 £369.90



**EOS 600D**

18.0 megapixels  
3.7 ips  
1080p movie mode

**E50 CASHBACK\***

600D Body £485 Inc Cashback\*  
600D + 18-55mm f3.5-5.6 IS II £549 Inc Cashback\*  
600D + 18-135mm f3.5-5.6 IS £699 Inc Cashback\*  
600D + 18-55mm f3.5-5.6 IS II + 55-250mm f4.0-5.6 IS II £799 Inc Cashback\* £535

**CUSTOMER REVIEW:** 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve'  
Liz - South West

**CUSTOMER REVIEW:** 600D + 18-135mm IS  
★★★★★ 'An excellent product'  
Wheelyjon - Suffolk



**Canon EOS 550D**

AS SHOWN ON TV  
18.0 megapixels  
3.7 ips  
1080p movie mode

**E40 CASHBACK\***

550D Body £439 Inc Cashback\*  
550D + 18-55mm f3.5-5.6 IS £499.95 Inc Cashback\*  
550D + 18-135mm f3.5-5.6 IS £675 Inc Cashback\*  
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS £699.99 Inc Cashback\* £479



**Canon EOS 60D**

18.0 megapixels  
5.3 ips  
1080p movie mode

**SAVE UP TO £402 ON RRP**

60D Body From £749  
60D Body RRP £1049.99 £749  
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 £841  
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 £939  
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 £999  
60D + 17-55mm f2.8 IS USM RRP £1949.99 £1547

**CUSTOMER REVIEW:** 60D Body  
★★★★★ 'Wow, an amazing camera'  
Adrian - UK



**EOS 7D**

18.0 megapixels  
8.0 ips  
1080p movie mode

**SAVE UP TO £704 ON RRP**

7D Body £1129  
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 £1394  
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 £1595  
7D + 70-300mm L IS USM RRP £2899.99 £2269



**EOS 5D Mark II**

• Live View Mode • 9 point AF with 6 extra hidden AF points  
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

**SAVE UP TO £924 ON RRP**

5D Mark II Body RRP £2299.99 ONLY £1544.95  
5D Mark II Body RRP £2299.99 £1544.95  
5D Mark II + 24-105mm f4L IS USM RRP £3199.99 £2095  
5D Mark II + 24-70mm f2.8L USM £2533.95

**CUSTOMER REVIEW:** 7D + 18-55mm  
★★★★★ 'Probably the best APS-C DSLR around'  
Shuttle - Scotland

**CUSTOMER PRODUCT REVIEWS**  
There are currently over 6000 product reviews on our site – visit us today to read what our customers think of the products we sell



**1D Mark IV**

16.1 megapixels  
10.0 ips  
1080p movie mode

**SAVE £1300 ON RRP**

1D Mk IV Body £3499.99



**1D X**

18.1 megapixels  
12.0 ips  
full frame CMOS sensor

**NEW!**

**1D Mark IV Body** RRP £4799.99 £3499.99  
**NEW! 1D X Body** Pre-Order Now! £5299

**CUSTOMER REVIEW:** 1D Mark IV Body  
★★★★★ 'Stunning camera'  
Zara - South Wales



**Memory Cards**

SanDisk Extreme Pro:  
300x SDHC £34  
8GB £59  
16GB £114  
32GB £144

SanDisk Extreme:  
400x UDMA C/Flash £49  
8GB £79  
16GB £114  
32GB £179



SanDisk ImageMate Multi-Card Readers:  
5-in-1 USB 2.0 £17  
12-in-1 USB 3.0 White £39.95

**Lexar Professional**

133x SDHC £34.99  
8GB £69  
16GB £139  
32GB £239

400x UDMA C/Flash £49  
8GB £79  
16GB £139

**NEW! Lexar Pro Reader**  
A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). £38



SanDisk Eye-Fi SDHC Memory Cards:  
8GB £69  
16GB £139  
32GB £239

SD Card with Adapter  
NEW! 4GB £42  
NEW! 8GB £60



**Speedlights:**  
580EX II £364.99  
320EX £199  
270EX II £159  
MR-14EX £459



**Kits:**  
SB400 £124.99  
SB700 £249  
SB900 £324.95  
R1 £419.99  
R1C1 £599.99

**Nikon Flashguns:**  
HVL-F58AM £389.99  
HVL-F43AM £241.99



**SONY**  
HVL-F58AM £389.99  
HVL-F43AM £241.99



**OLYMPUS**  
FL50R £459.99  
FL36R £209.99



**PENTAX**  
AF 540FGZ £349.99  
AF 360FGZ £249.99

**Ringflash:**  
DRF14 £119



**Flashguns:**  
24 AF-1 £54.95  
44 AF-1 £129  
50 AF-1 £180  
58 AF-2 £285



**Macro flash:**  
15 MS-1 £295.99

**Sigma Flashguns:**  
EF 610 DG ST £129.99  
EF 610 DG Super £209.99



**EM-140 DG Macro Flash** From £299.99



**Nikon Flashguns:**  
D1466 £81.99  
D1622 II £119.99



**Di866** £199

**SUNPAK Flashguns:**  
PZ42X From £99.99  
PF30X £81.99



**Strobist Filter Collection** £8.99



**Westcott**  
Collapsible Umbrella Flash Kit £65



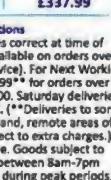
**Rogue**  
FlashBender Accessory Kit £60



**Lastolite**  
7-in-1 110cm Reflector £29.99



**Mini Umbrella Flash Kit** £30.99



**Off Camera Flash Cord** From £30.99

**Tilthead** £17.99

**Terms and Conditions**

All prices incl. VAT at 20%. Prices correct at time of going to press. **FREE Delivery\*** – available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99\*\* for orders over £100, £3.99\*\* for orders under £100. Saturday Deliveries are charged at a flat rate of £7.50\*\*. (\*\*Deliveries to some European countries, Northern Ireland, remote areas of Scotland and Channel Isles are subject to extra charges.)  
E & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.  
©Warehouse Express 2011.

**CASHBACKS** Are redeemed via product registration with the manufacturer. Please refer to our website for details.

**wex showroom – visit us today**

• **Buy and Try** – Interact. Cameras & Accessories

- Over 13,000 products to choose from
- Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm.

Unit B, Frenbury Estate, Norwich, NR6 5DP.



Or visit <http://bit.ly/kBRRQJ>



# wex

## photographic warehouse express

Voted Best Online Retailer 2002-2011  
and Best Specialist Retailer 2010-2011

### Digital SLR Lenses

**Canon**



**SAVE  
£40  
on RRP**  
**50mm f1.8 II**  
**RRP £129.99**  
**£89**

**Canon**



**EF 8-15mm**  
**f4.0 L USM**  
**Fisheye**  
**£1149**

**Canon**



**EF 70-300mm**  
**f4.0-5.6 L**  
**IS USM**  
**£1149**

**Canon**



**EF 300mm**  
**f2.8 L IS**  
**USM II**  
**£5574**

**Nikon**



**85mm**  
**f1.4 G**  
**AF-S**  
**£1264.99**

**Nikon**



**24-120mm**  
**f4 G ED**  
**AF-S VR**  
**£838.99**

**Nikon**



**28-300mm**  
**f3.5-5.6 G ED**  
**AF-S VR**  
**£694.99**

**Nikon**



**55-300mm**  
**f4.5-5.6 G**  
**AF-S DX VR**  
**£268.99**

### CANON LENSES

EF 24mm f1.4 L II USM	£1348.99
EF 24mm f2.8	£371.89
TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£388.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f4.0 USM	£298.95
EF 50mm f1.8 II	£89
EF-S 60mm f2.8 USM Macro	£354.99
MP-E 65mm f2.8 1-5x Macro	£844.99
EF 85mm f1.2 L II USM	£1743.95
EF 85mm f1.8 USM	£311.99
TS-E 90mm f2.8	£1144.95
EF 100mm f2.8 USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£729
EF 135mm f2.0 L USM	£899.89
EF 180mm f3.5 L USM Macro	£1258.99
EF 200mm f2.8 L USM II	£599.99
EF 300mm f2.8 L IS USM II	£5574
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8469.95
EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£11099
EF 800mm f5.6 L IS USM	£9794
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£659
EF-S 15-85mm f3.5-5.6 IS USM	£608.99
EF 16-35mm f2.8 L USM II	£1169
EF 17-40mm f4.0 L USM	£614
EF-S 17-55mm f2.8 IS USM	£769
EF-S 17-85mm f4.0-5.6 IS USM	£358
EF-S 18-55mm f3.5-5.6 IS II	£148.99
EF-S 18-135mm f3.5-5.6 IS	£349.99
EF-S 18-200mm f3.5-5.6 IS	£409
EF 24-70mm f2.8 L USM	£989

### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£523.89
14mm f2.8 D AF ED	£1213.89
16mm f2.8 D AF Fisheye	£597.89
20mm f2.8 D AF	£463.89
24mm f1.4 G AF-S ED	£1608.95
24mm f2.8 D AF	£332.89
24mm f3.5 D ED PC-E	£1383.89
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£163.99
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.99
50mm f1.4 G AF-S	£298.99
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£107.99
50mm f1.8 G AF-S	£189.99
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 G AF-S	£1264.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G AF ED-S VR DX Micro	£414.99
105mm f2.8 G AF-S VR IF ED Micro	£612.99
135mm f2.0 D AF DC	£967.99
180mm f2.8 D AF ED	£627.99
200mm f2.0 G AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89

### SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f4.0 EX DG HSM From	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£759
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG Macro	£999.99
200-400mm f4.0 G AF-S VR II	£477.99
200-400mm f4.0 G ED AF-S VR II	£4988
300mm f2.8 G ED AF-S DX II	£123.99
35-55mm f3.5-5.6 G AF-S DX VR	£224.80
40-150mm f3.5-5.6 G AF-S DX VR	£146.50
45-135mm f3.5-5.6 G AF-S DX VR	£162.89
50-200mm f3.5-5.6 G AF-S DX VR	£1632.99
70-200mm f2.8 G ED AF-S VR II	£1632.99
70-300mm f4.5-5.6 G AF-S IF VR	£438.89
80-400mm f4.5-5.6 D AF VR	£1183.99
100-300mm f4.5-5.6 G AF-S VR	£187.89
150mm f2.8 EX DG Macro	£268.99
200-500mm f4.5-5.6 G AF-S DX VR	£1632.99
200-700mm f4.5-5.6 G AF-S VR II	£1632.99
300mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f4.0 EX DG HSM From	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£759
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG Macro	£999.99
200-400mm f4.0 G ED AF-S VR II	£4988
300mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f4.0 EX DG HSM From	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£759
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG Macro	£999.99
200-400mm f4.0 G ED AF-S VR II	£4988

### TAMRON LENSES

with 5 Year Warranty	
60mm f2.0 DI II LD SP AF Macro	£354.99
180mm f3.5 DI SP AF Macro	£698
10-24mm f3.5-4.5 DI II LD SP AF SP IF	£368.99
17-50mm f2.8 XR DI II VC	£344.89
28-75mm f2.8 XR DI	£357.99
Up to £50 TAMRON CASHBACK* on selected lenses:	
18-200mm f3.5-6.3 AF XR DI II	
£149 Inc £20 Cashback*	£169
20-300mm f4.5-5.6 SP DI VC USD	
£309.99 Inc £30 Cashback*	£339.99
18-270mm f3.5-6.3 DI II VC PZD	
£448 Inc £50 Cashback*	£498
Tamron Cashback* ends 15.01.12	

### Digital Compact Cameras

**WIN YOUR  
MONEY BACK!**

Order and take delivery of one of these NEW! Canon Compacts from us and be entered into a prize draw to WIN your money back – there are FIVE chances to win.

T&Cs apply – see website for details.  
Offer dates 31.12.11. Offer applicable to Canon PowerShot S100 & SX40 HS Only.



**NEW! PowerShot S100**  
**£439**

Digital Compact Batteries, Cases and Accessories are available on our website

**Canon**



**NEW! PowerShot SX40 HS**  
**£449**

**Canon**



**PowerShot G12 RRP £539**  
**£399**

**PowerShot S95 Black**

**RRP £399**

**IXUS 230 HS Pink, Purple, Green, Blue, Silver or Black**

**£199**

**IXUS 310 HS Silver, Brown, Pink or Gold**

**£229**

**IXUS 1000 HS Silver, Brown or Pink**

**£249.95**

**IXUS 1100 HS Red, Silver or Black**

**£329.95**

**Up to £10 CANON CASHBACK\* on:**

**PowerShot SX150 IS Red, Silver or Black**

**£159 Inc £20 Cashback\***

**PowerShot SX220 HS Purple or Grey**

**£174 Inc £30 Cashback\***

**IXUS 115 HS Silver, Blue, Grey or Pink**

**£109.99 Inc £20 Cashback\***

**IXUS 220 HS Red, Silver or Black**

**£129 Inc £20 Cashback\***

**£149**

**OLYMPUS**



**VR-310 Red, Purple, Silver or Black**  
**SP-610 UZ Black**  
**NEW! SP-610 UZ Classic Black**  
**Tough Models Waterproof, shockproof and Freezeproof! See website for details:**  
**TG-310 Blue, White, Orange, Red or Silver**  
**TG-610 Blue, Red, Silver or Black**  
**£124**  
**£174.99**

**WXS Violet or Brown**

**7.1x optical zoom**

**£87**

**£139.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

**£199.95**

<

01603 208761  
advice line: 01603 208302  
call us Mon-Fri 8am-7pm  
or visit our website at [www.wex.co.uk](http://www.wex.co.uk)

### Photo Bags & Rucksacks



Pro Runner 450 AW Black	From £59	Fastpack 250 Black	From £46
200 AW	£79	Fastpack: Red, Arctic Blue or Black	From £46
300 AW	£109	100	From £54
350 AW	£129	200	From £64
450 AW	£179	250	From £64
x350 AW	£179	350	From £49
x450 AW	£209.95		



Rally: Black	£29	Rally: Brown/Tan, Black/Red or Black	£34
4	£34	5	£39
6	£49	7	£59
Brown/Tan or Black			
Adventure: 9 Grey	From £44.95	Adventure: 9 Red	From £58.95
6 Grey or Red		7 Grey or Red	
7 Grey or Red	From £83.95	9 Grey or Red	
8	£69	12	£94.99
12		Ultra 11	£119
Ultra 13	£124	Ultra 13	



3N1 Sling Backpack	£99
11 899 inc £10 C/back*	£99
22 104 inc £10 C/back* 114	
33 124 inc £10 C/back* 134	



White	Black	White	Brown
Black	Black	Black	Black
Stile Veloce Backpack: V	£89.95	Stile Unica Messenger Bag: V	£74
VII	£99	VII	£84



Hadley Pro Original Canvas Khaki/Tan	£230	335 FibreNyte Khaki/Tan	£215
Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black.		FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.	
335	£230	225	£215
225		445 Black/Tan, Khaki/Tan, Black/Black, Sage	
445 Black/Tan, Khaki/Tan, Black/Black, Sage	£239.95	555 Black/Tan, Khaki/Tan, Black/Black.	£289

You'll find our latest deals, seminars and competitions on [wex.co.uk](http://wex.co.uk) plus

- live chat
- product reviews
- news & guides
- 13,000+ products

Or visit the wex showroom

Monday	10am-6pm
Tuesday	10am-5pm
Wednesday	Saturday
Sunday	10am-5pm
	10am-4pm

Frenbury Estate, Drayton High Road, Norwich, NR6 5DP.



For latest Printers, Inks & Camcorders  
— See our website for details!

### Tripods & Heads



Manfrotto Imagine More	FREE! 234 Tilt Head worth £15.99
680B 681B 682B 685B 680B Compact Monopod	£49.99
681B Pro Monopod + FREE! 234 Tilt Head	£49.95
682B Self Standing Pro Monopod + FREE! 234 Tilt Head	£74.95
685B Neotec Monopod with safety lock + FREE! 234 Tilt Head	£117.99



190CXP03 + FREE! 324RC2 Head worth £94.95	£209.95
190CXP04 + FREE! 324RC2 Head worth £94.95	£219
055CXPRO3 + FREE! 324RC2 Head worth £94.95	£235
055CXPRO4 + FREE! 324RC2 Head worth £94.95	£244

\*\*Offer ends 31.01.12. FREE 234RC2 Head claimed via completion of product registration with Manfrotto. Offer applicable to 055CXPRO3/4 and 190CXP03/4 tripods only.



SAVE £70 on RRP	GT3541LS Systematic Carbon Fibre Tripod RRP £659.95	£589.95
VGRN9265	MTL8361B	MTL8361B
• 171cm Max Height	• 161cm Max Height	• 161cm Max Height
• 8cm Min Height	• 28.6cm Min Height	• 26.2cm Min Height
190 Series: 190XDB 190XB 190XPROB 190XKV 190CKV3	GT3541LS • 146cm Max Height • 10cm Min Height	VGRN9255 Tripod + MH500-652 Ball Head £229
190CXP04 • 18.5cm Max Height • 10cm Min Height	GT3541LS • 146cm Max Height • 10cm Min Height	VGRN9265 Tripod + MH500-652 Ball Head £229
190XDB 190XB 190XPROB 190XKV 190CKV3	GT3541LS • 146cm Max Height • 10cm Min Height	VGRN9225 Tripod + MH500-652 Ball Head £229
190XDB 190XB 190XPROB 190XKV 190CKV3	GT3541LS • 146cm Max Height • 10cm Min Height	VGRN8225 Tripod + MH500-652 Ball Head £229
190XDB 190XB 190XPROB 190XKV 190CKV3	GT3541LS • 146cm Max Height • 10cm Min Height	VGRN8265 Tripod + MH500-652 Ball Head £229
190XDB 190XB 190XPROB 190XKV 190CKV3	GT3541LS • 146cm Max Height • 10cm Min Height	MTL Adjustable Series: 9351B + MH5001 Head £84.95 9361B + MH5001 Head £94.95 8350B + MH5001 Head £129.99 8351B + MH5001 Head £179
190XDB 190XB 190XPROB 190XKV 190CKV3	GT3541LS • 146cm Max Height • 10cm Min Height	8350B + MH5001 Head £8360B + MH5001 Head £8360B + MH5001 Head £8271B + MH5001 Head £179



Joby Gorillapods from only £14.95 — See our website for details!	11 Display Pro £164.99	Photoshop Elements 10.0 £79.99
	ColorMunki Display £124.95	Spyder3 Pro £88.95
	ColorMunki Display £124.95	Spyder3 Elite £127.99

### Computing & Software



Authorised Reseller	
iPod Touch 4G From £169	
iPod Nano 6G From £119	
Time Capsule 2TB £249	
Time Capsule 3TB £389	



iPhone, iPod and iPad accessories from only £6.99 — See our website for details!	Apple TV Only £96.99	Mac Mini From £519
	Apple Remote £14.99	iMac From £969
		MacBook Pro From £969
		ColorMunki Display £124.95
		Spyder3 Pro £88.95
		Spyder3 Elite £127.99

### Studio Lighting & Accessories



Gemini Series Kits: Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.	
200/200 Twin Head £459	
200/400 Twin Head £499	
400/400 Twin Head £549	
400/400 + Travelpak £899	



Pulsar Radio Trigger Twin Pack £219.99	



D-Lite It Series Kits: D-Lite It Heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skycart Transmitter, Leads, Cables and User Guide.	
2 Twin Head £489	
4 Twin Head £468.99	

Prolinc IR Transmitter £64.99	

Ranger Quadra RX Set A £1549	

Snoot & Grid Set £41.99	

White Softlite Reflectors: From 42cm £66.99	
55cm £80.99	
70cm £111.99	

Softlite Reflector	



Lightmeters	
Sekonic L-308S £139	
L358 £219	
DigiPro F £153.99	

Paper	
Colorama	
From 1.35x11m £34.99	
1.72x11m £43.99	
2.72x11m £53.99	

Terms and Conditions	






</



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



Premier  
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## MEMORY



Compact Flash	<b>£14.99</b>	<b>£8.99</b>
2GB 20MB/s	<b>£19.99</b>	<b>£10.99</b>
4GB 20MB/s	<b>£34.99</b>	<b>£16.99</b>
8GB 20MB/s	<b>£54.99</b>	<b>£26.99</b>
16GB 20MB/s	<b>£94.99</b>	<b>£46.99</b>

SD Cards

2GB	<b>£8.99</b>	<b>£3.99</b>
4GB Class 10	<b>£19.99</b>	<b>£6.99</b>
8GB Class 10	<b>£29.99</b>	<b>£9.99</b>
16GB Class 10	<b>£49.99</b>	<b>£19.99</b>

USB Pen Drives

2GB Transcend	<b>£9.99</b>	<b>£4.99</b>
4GB Transcend	<b>£14.99</b>	<b>£4.99</b>
8GB Transcend	<b>£19.99</b>	<b>£8.99</b>
16GB Transcend	<b>£24.99</b>	<b>£9.99</b>

## Lexar

Compact Flash	<b>£14.99</b>	<b>£8.99</b>
8GB 60MB/s	<b>£17.99</b>	<b>£47.99</b>
16GB 60MB/s	<b>£24.99</b>	<b>£47.99</b>
32GB 60MB/s	<b>£27.99</b>	<b>£94.99</b>

SD Cards

8GB Class 10	<b>£7.99</b>	<b>£21.99</b>
16GB Class 10	<b>£12.99</b>	<b>£40.99</b>

## SanDisk

Sandisk Ultra 30MB/s	<b>£21.99</b>
4GB 30MB/s	<b>£21.76</b>
8GB 30MB/s	<b>£36.12</b>
16GB 30MB/s	<b>£70.06</b>
32GB 30MB/s	<b>£208.89</b>

### Sandisk Extreme 40&60MB/s

4GB 40MB/s	<b>£6.99</b>
8GB 60MB/s	<b>£6.97</b>
16GB 60MB/s	<b>£11.19</b>
32GB 60MB/s	<b>£208.89</b>

### Sandisk Blue C2: 5MB/s

2GB 5MB/s	<b>£8.97</b>	<b>£4.99</b>
4GB 5MB/s	<b>£12.47</b>	<b>£6.49</b>
8GB 5MB/s	<b>£24.10</b>	<b>£11.99</b>

### Sandisk Ultra C4: 15MB/s

2GB 15MB/s	<b>£9.97</b>	<b>£5.99</b>
4GB 15MB/s	<b>£15.97</b>	<b>£6.99</b>
8GB 15MB/s	<b>£27.87</b>	<b>£14.99</b>
16GB 15MB/s	<b>£57.22</b>	<b>£28.99</b>

### Sandisk Extreme C10: 30MB/s

4GB 30MB/s	<b>£21.99</b>
8GB 30MB/s	<b>£37.42</b>
16GB 30MB/s	<b>£52.02</b>
32GB 30MB/s	<b>£82.07</b>

### Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	<b>£54.99</b>
16GB 45MB/s	<b>£103.59</b>

xD Picture Cards

2GB Olympus	<b>£24.99</b>
-------------	---------------

## BATTERIES & CHARGERS

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	<b>£9.99</b>
NB-1L/LH for Canon	<b>£9.99</b>
NB-3L for Canon	<b>£9.99</b>
NB-4L for Canon	<b>£9.99</b>
NB-5L for Canon	<b>£9.99</b>
NB-6L for Canon	<b>£9.99</b>
NB-7L for Canon	<b>£12.99</b>
NB-8L for Canon	<b>£9.99</b>
BP-S11 for Canon	<b>£12.99</b>
LP-E5 for Canon	<b>£12.99</b>
LP-E6 for Canon	<b>£29.99</b>
LP-E8 for Canon	<b>£15.99</b>
LP-E10 for Canon	<b>£12.99</b>
NP40 for Fuji	<b>£9.99</b>
NP45 for Fuji	<b>£9.99</b>
NP50 for Fuji	<b>£9.99</b>
NP60 for Fuji	<b>£9.99</b>
NP80 for Fuji	<b>£9.99</b>
NP95 for Fuji	<b>£9.99</b>
NP140 for Fuji	<b>£12.99</b>
NP150 for Fuji	<b>£19.99</b>
NP200 for Minolta	<b>£9.99</b>
NP400 for Minolta	<b>£12.99</b>
EN-EL1 for Nikon	<b>£9.99</b>
EN-EL2 for Nikon	<b>£9.99</b>
EN-EL3/3A for Nikon	<b>£9.99</b>
EN-EL5 for Nikon	<b>£15.99</b>
EN-EL9 for Nikon	<b>£12.99</b>
EN-EL10 for Nikon	<b>£9.99</b>
EN-EL11 for Nikon	<b>£9.99</b>
EN-EL12 for Nikon	<b>£9.99</b>
EN-EL19 for Nikon	<b>£12.99</b>
LI10B/12B for Olympus	<b>£9.99</b>
LI40B/42B for Olympus	<b>£9.99</b>
LI50B for Olympus	<b>£9.99</b>
BLM-1 for Olympus	<b>£12.99</b>
BLS-1 for Olympus	<b>£12.99</b>
CGA-S005 for Panasonic	<b>£9.99</b>
CGA-S006 for Panasonic	<b>£9.99</b>
CGA-S007 for Panasonic	<b>£9.99</b>
CGA-S008 for Panasonic	<b>£9.99</b>
BCF10E (V3) for Panasonic	<b>£19.99</b>
BCG10E (V3) for Panasonic	<b>£19.99</b>
BLB13 (V3) for Panasonic	<b>£19.99</b>
BM9B (V2) for Panasonic	<b>£24.99</b>
VGB130 (V2) for Panasonic	<b>£26.99</b>
D-LI50 for Pentax	<b>£9.99</b>
D-LI50 for Pentax	<b>£12.99</b>
SLM-1137D for Samsung	<b>£9.99</b>
SLM-1674D for Samsung	<b>£12.99</b>
BG-1 for Sony	<b>£19.99</b>
NP-FM500H for Sony	<b>£19.99</b>
NP-FH50 for Sony	<b>£19.99</b>
NP-FW50 for Sony	<b>£24.99</b>

### Battery Grips

A range of professional battery grips from Fehnelt. All can take two Li-ion batteries for double the battery power. Includes vertical shutter release and/or infrared remote, depending on model.

For Canon 5DmkII:	<b>£99.99</b>
For Canon 7D:	<b>£99.99</b>
For Canon 30/40/50D:	<b>£99.99</b>
For Canon 60D:	<b>£99.99</b>
For Canon 450D:	<b>£69.99</b>
For Canon 500D:	<b>£69.99</b>
For Canon 550D:	<b>£99.99</b>
For Canon 1000D:	<b>£69.99</b>
For Nikon D40/D60:	<b>£39.99</b>
For Nikon D80/D90:	<b>£99.99</b>
For Nikon D300/D700:	<b>£99.99</b>
For Nikon D7000:	<b>£99.99</b>

### Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

**£14.99**

### Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**

**£1.99**



## Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)



01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

### CAMERA BAGS



#### Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any other UK stockist.

Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128	£126	£66
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258	£109	£141

### Billingham

#### Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

#### The Hadley Pro



Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zippered back pocket. Available in Khaki & Tan, Khaki & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99

#### More Billingham Bags

**NEW** Billingham f2.8 £139.99  
**NEW** Billingham f1.4 £156.99  
 The Hadley Digital £99.99  
 The Packington £224.99  
 The Classic 550 £474.99

#### Billingham Accessories

Superflex Inserts (all) £12.99  
 Shoulder Pads £17.99  
 Tripod Straps £15.99



#### Kata

**Kata 3N1-10** £84.99  
 External Dimensions: 41.0 x 22.0 x 18.5cm  
 Internal Dimensions: 28.5 x 19.0 x 15.0cm

#### Kata 3N1-20

£74.99  
 External Dimensions: 44.0 x 23.5 x 19.0cm  
 Internal Dimensions: 31.5 x 22.0 x 18.0cm

#### Kata 3N1-30

£84.99  
 External Dimensions: 45.0 x 32.0 x 19.0cm  
 Internal Dimensions: 32.5 x 29.5 x 16.0cm

#### Kata 3N1-33

£119.99  
 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

#### Kata 3N1-Tripod Holder

£16.99  
 For Kata 3N1 bags.

#### IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as a 15" laptop. The main compartment can be converted from a camera bag into a daypack when not needed by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while carrying your gear.

**DR-465** £59.99 **DR-466** £64.99 **DR-467** £69.99

#### DC Shoulder Bags

A range of undulated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

#### DC-445

£29.99  
 £32.99  
 £36.99  
 £39.99  
 £42.99  
 £49.99

#### Insetrolley

£52

#### Compatible

with many  
 Kata bags

#### £52

£21.99  
 £25.99  
 £31.99  
 £49.99  
 £59.99  
 £89.99  
 £99.99

#### DL10 Grip Holder

£21.99

#### DL12 Grip Holder

£25.99

#### DL14 Grip Holder

£31.99

#### DL16 Grip Holder

£49.99

#### DL18 Grip Holder

£59.99

#### CS15 Camera Satchel

£89.99

#### CS17 Camera Satchel

£99.99

#### PR420 Press Reporter Bag

£109.99

#### PR460 Press Reporter Bag

£149.99

#### DL210 Bumblebee Backpack

£94.99

#### PL74 FlyBy Rolling Bag

£219.99

Entire Kata range available!

#### DC-435

£29.99

#### DC-437

£32.99

#### DC-439

£36.99

#### DC-441

£39.99

#### DC-443

£42.99

#### DC-444

£49.99

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

#### £52

# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



Premier  
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## CAMERA STRAPS

### «BLACKRAPID»

#### The world's fastest camera straps

Camera Straps	RS-4 Classic	£49.99
	RS-5 Cargo	£59.99
	RS-7 Curve	£49.99
	RS-W1 Women	£49.99
	RS-SPORT2	£59.99
	RS-DR2 Double	£99.99
3-in-1 Straps & Bags		
Snapper-10 Small	£29.99	
Snapper-20 Medium	£34.99	
Snapper-35 Large	£39.99	
	RS-7	RS-W1
		SnapR

### SUN SNIPER



Camera Straps	ONE Sling Strap	£39.99
	STEEL Sling Strap	£49.99
	PRO Steel & Beer	£59.99
	DPH Dual Harness	£119.99
	TPH Triple Harness	£189.99

### OP TECH USA

#### The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps	System Connectors
Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 738 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99
	Adapt-Its (4)
	Extensions (2)
	UniLoop (2)
	ProLoop (2)
	LensSupport (2)
	Sling Adapter
	£4.99
	£6.99
	£6.99
	£9.99
	£10.99

### SPIDER

CAMERA HOLSTER

#### From hip to hand in a flash...

Spider Pro	Pro Holster	£89.99
	Pro Belt	£29.99
	Pro Single Kit	£109.99
	Pro Dual Kit	£189.99
Spider Black Widow		
Widow Holster	£39.99	
Widow Belt	£19.99	

## SHUTTER RELEASES

### Hahnel Giga T Pro

#### Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being a timer it can be used as a short distance cable remote release. Programming features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

### Hahnel Combi TF

#### Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 to 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

**hahnel**

RRP: £89.99

SPECIAL OFFER - SAVE £20

**£69.99**

**hahnel**

RRP: £69.99

SPECIAL OFFER - SAVE £20

**£49.99**

**hahnel**

RRP: £29.99

SPECIAL OFFER - SAVE £10

**£19.99**

E&OE. Prices may be subject to change, but hopefully not!

## TRIPODS, MONOPODS & HEADS

### Manfrotto

#### HALF PRICE HEADS!

190XPROB Tripod + HALF PRICE 496RC2 **£142.48**

190XPROB Tripod + HALF PRICE 804RC2 **£144.98**

055XPROB Tripod + HALF PRICE 496RC2 **£157.48**

055XPROB Tripod + HALF PRICE 804RC2 **£159.98**

Manfrotto 324RC2 **£121.99**

#### FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

#### MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 0.85kg

Load: 5.0kg

Folded: 57cm

Height: 146cm

**£114.99**

#### HALF PRICE HEADS!

FREE Manfrotto Backpack with every 804RC2 tripod kit

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

#### MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg

Load: 5.0kg

Folded: 58cm

Height: 151cm

**£29.99**

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg

Load: 5.0kg

Folded: 48cm

Height: 151cm

**£34.99**

678B Monopod

Aluminium 3-section

Weight: 0.60kg

Load: 10.0kg

Folded: 64cm

Height: 162cm

**£35.99**

680B Monopod

Aluminium 4-section

Weight: 0.83kg

Load: 10.0kg

Folded: 51cm

Height: 154cm

**£47.99**

681B Monopod

Aluminium 3-section

Weight: 0.78kg

Load: 12.0kg

Folded: 67cm

Height: 161cm

**£49.99**

492 Ball Head

non quick-release 1/4" thread

Weight: 0.2kg

Load: 2.0kg

Folded: 31cm

Height: 154cm

**£31.99**

234 Tilt Head

ideal for monopods

Weight: 0.27kg

Load: 2.5kg

Folded: 24cm

Height: 154cm

**£26.99**

494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg

Load: 4.0kg

Folded: 40cm

Height: 154cm

**£46.99**

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg

Load: 6.0kg

Folded: 46cm

Height: 154cm

**£54.99**

498 RC2 Ball Head

with RC2 quick release

Weight: 0.67kg

Load: 8.0kg

Folded: 53cm

Height: 154cm

**£84.99**

468MG RC2

Hydrostatic Ball Head

magnesium, with RC2 quick release

Weight: 0.65kg

Load: 10.0kg

Folded: 53cm

Height: 154cm

**£189.99**

808 RC4 Pan / Tilt

with RC4 quick release

Weight: 1.42kg

Load: 8.0kg

Folded: 45cm

Height: 154cm

**£104.99**

410 Gared Head

with RC4 quick release

Weight: 1.22kg

Load: 5.0kg

Folded: 45cm

Height: 154cm

**£149.99**

056 3D Head

non quick-release 1/4" thread

Weight: 0.50kg

Load: 3.0kg

Folded: 30cm

Height: 154cm

**£29.99**

480MG 3D Head

magnesium, with RC2 quick release

Weight: 0.43kg

Load: 3.0kg

Folded: 30cm

Height: 154cm

**£69.99**

This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa

#### HALF PRICE HEADS!

AltaPRO 263AT Tripod + HALF PRICE SBH100 **£149.98**

AltaPRO 263AT Tripod + HALF PRICE GH100 **£164.98**

AltaPRO 283CT Tripod + HALF PRICE SBH100 **£279.98**

AltaPRO 283CT Tripod + HALF PRICE GH100 **£294.98**

#### HALF PRICE HEADS!

AltaPRO 263AT Tripod + HALF PRICE SBH100 **£149.98**

AltaPRO 263AT Tripod + HALF PRICE GH100 **£164.98**

AltaPRO 283CT Tripod + HALF PRICE SBH100 **£279.98**

AltaPRO 283CT Tripod + HALF PRICE GH100 **£294.98**

#### £50 OFF RRP!

Alta+ 263AP Tripod including PH32 Three Way Head **£99.99**

Alta+ 263AP Tripod including PH32 Three Way Head **£99.99**

Alta+ 263AP Tripod including PH32 Three Way Head **£99.99**

Alta+ 263AP Tripod including PH32 Three Way Head **£99.99**

#### VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod

Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column

Weight: 2.00kg

Load: 7.0kg

Folded: 53cm

Height: 155cm

**£129.99**

Alta

# part exchange cash buy or commission sale

We welcome your unwanted camera equipment for trade-up or straight sale, including digital, 35mm or medium format – even large format.

We can even collect your equipment from you at no extra cost\* (\*subject to equipment value)

We pay **TOP PRICES** or let us sell you equipment for you for only **20% commission**. Call our helpful experts on **01245 255510** for details.

## bagfinder

### Our unique easy online camera bag selector

Just enter your system requirements and let **bagfinder** choose your ideal camera bag from our extensive range of major brands

#### LOWEPRO

FASTPACK 200	£50.00
FASTPACK 250	£55.00
FASTPACK 350	£60.00
FLIPSIDE 300	£60.00
FLIPSIDE 400	£80.00
PRO RUNNER 300AW	£35.00
PRO RUNNER 350AW	£110.00
PRO RUNNER 400AW	£129.00
ROVER AW II	£110.00
COMPUPRO AW	£149.00
VERSAPACK 200AW	£59.00
VERTEX 100AW	£99.00
VERTEX 200AW	£120.00
VERTEX 300AW	£160.00
STEALTH REPORTER D100AW	£65.00
STEALTH REPORTER D200AW	£84.00
STEALTH REPORTER D300AW	£89.00

NEW!

#### LOWEPRO PHOTOSPORT 100AW



rrp £139.99  
SAVE £46  
£94.00

**VANGUARD**  
UP-RISE 45  
BACKPACK



£70.00

TPA

IPAF

EEA

EEA

#### TENBA

SMALL PHOTO/LAPTOP	£88.00
LARGE PHOTO/LAPTOP	£93.00
MEDIUM CAMERA BAG	£120.00
PHOTO/LAPTOP DAYPACK	£130.00
SHOOTOUT: MINI B/PACK	£110.00
SHOOTOUT: ULTRALIGHT B/PACK	£130.00
SHOOTOUT: SMALL B/PACK	£140.00
SHOOTOUT: MEDIUM B/PACK	£170.00

#### BILLINGHAM

255 (05 SERIES)	£215.00
355 (05 SERIES)	£230.00
455 (05 SERIES)	£259.00
107 (07 SERIES)	£229.00
207 (07 SERIES)	£249.00
307 (07 SERIES)	£269.00
f/STOP F2.8	£140.00
f/STOP F1.4	£157.00
HADLEY SMALL	£119.00
HADLEY LARGE	£139.00
HADLEY PRO	£153.00
HADLEY PACKINGTON	£215.00

#### TAMRAC

EXPEDITION 4X	£39.00
EXPEDITION 5X	£99.00
EXPEDITION 6X	£129.00
EXPEDITION 7X	£129.00
EXPEDITION 8X	£149.00
AERO 70	£39.00
AERO 80	£68.00
AERO SPEEDPACK 75	£93.00
AERO SPEEDPACK 85	£93.00
EVOLUTION 6 SLING	£84.00
EVOLUTION 9 SLING	£139.00
ULTRA PRO 7	£31.00

#### DOMKE RUGGED WEAR

F-10 SHOULDER BAG	£109.00
F-5X2 SHOULDER BAG	£115.00
F-6 LITTLE BIT SMALLER	£119.00
F-832 PHOTO MESSENGER	£159.00
F-803 CAMERA SATCHEL	£159.00
F-2 SHOOTERS BAG	£169.00
F-4AF PRO SYSTEM BAG	£186.00

rrp £158.30  
SAVE £59  
£99.00

**BILLINGHAM 225 FIBERNYTE**



was £215.00  
SAVE £16  
£199.00

# cameraWORLD

## PANASONIC LUMIX G3

with 14-42mm

f/3.5-5.6 ASPH.

rrp £629.99 **SAVE £230**

**£399.00\***

**trade up example**

**£250.00\***

\*PLUS YOUR PANASONIC LUMIX  
(INCLUDES THE £60 CASHBACK)



**CASH  
BACK**

16.0  
Mega  
pixels

\*Includes £40 cashback!  
You pay £439.00  
Offer ends 24/12/11

12.3  
Mega  
pixels



OLYMPUS EP-L1 & 14-42mm

f/3.5-5.6 M.ZUIKO

rrp £599.99 **SAVE £350**

**£249.00**

12.3  
Mega  
pixels



OLYMPUS E-PL3 & 14-42mm

f/3.5-5.6 M.ZUIKO MKII

rrp £529.00 **SAVE £85**

**£444.00**

12.3  
Mega  
pixels



OLYMPUS E-PM1 & 14-42mm

f/3.5-5.6 M.ZUIKO MKII

rrp £429.00 **SAVE £80**

**£349.00**

**trade up example**

**£149.00\***

\*+ YOUR NIKON D50 & 18-55mm

12.3  
Mega  
pixels



NIKON 1 V1 & 10-30mm VR

rrp £829.99 **SAVE £100**

**£729.00**

**trade up example**

**£94.00\***

\*PLUS YOUR NIKON D80 & 18-105mm  
(INCLUDES THE £50 CASHBACK)

12.3  
Mega  
pixels



NIKON 1 J1 & 10-30mm VR

rrp £549.99 **SAVE £80**

**£469.00**

**trade up example**

**£129.00**

\*+ YOUR NISSIN Di622 MKII

12.3  
Mega  
pixels



FUJIFILM FINEPIX S3200

rrp £249.00 **SAVE £121**

**£129.00**

**trade up example**

**£159.00**

\*Price includes £60 cashback!

12.3  
Mega  
pixels



FUJIFILM FINEPIX S4000

rrp £219.99 **SAVE £60**

**£159.00**

**trade up example**

**£79.00**

\*Includes £5 cashback!

12.3  
Mega  
pixels



METZ 36AF-5

FLASHGUN

rrp £84.99 **SAVE £5**

**£79.00**

**trade up example**

**£209.00**

\*Price includes £30 cashback! See web for details

12.3  
Mega  
pixels



CANON POWERSHOT SX40 HS

rrp £459.00 **SAVE £30**

**£429.00**

**trade up example**

**£19.00**

\*Price includes £40 cashback!

12.3  
Mega  
pixels



SONY HX10

rrp £429.00 **SAVE £110**

**£219.00**

**trade up example**

**£129.00**

\*Price includes £40 cashback!

12.3  
Mega  
pixels



FUJIFILM FINEPIX HS20

rrp £399.00 **SAVE £150**

**£249.00**

**trade up example**

**£129.00**

\*Price includes £40 cashback!

12.3  
Mega  
pixels



CANON POWERSHOT G12

rrp £538.99 **SAVE £140**

**£399.00**

**trade up example**

**£89.00**

\*Price includes £30 cashback!

12.3  
Mega  
pixels



CANON POWERSHOT A3200IS

rrp £139.99 **SAVE £11**

**£89.00**

**trade up example**

**£129.00**

\*Price includes £30 cashback!

12.3  
Mega  
pixels



CANON SX220 HS

rrp £269.99 **SAVE £99**

**£169.00**

\*Price includes £30 cashback!

See web for details

Express mail delivery insured courier service, usually next working day (orders before 2pm). All prices include VAT@ 20%.

# Gifts for photographers

## CANON EOS 600D

with 18-55mm IS  
f/3.5-5.6G EF-S MKII  
rrp £793.99 **SAVE £204**

**£589.00**

trade up example  
**£250.00\***

\*PLUS YOUR EOS 400D & 18-55mm  
(INCLUDES THE £50 CASHBACK)



\*Includes £50 cashback!  
You pay £639.00  
Offer ends 15/1/12



**CANON 7D & 18-55mm**

f/3.5-5.6 EF-S IS USM

rrp £2399.99 **SAVE £661** **£1739.00**

trade up example  
**£1389.00\***

\*PLUS YOUR CANON 50D BODY



**CANON 60D & 18-55mm**

f/4-5.6 EF-S IS USM

rrp £1449.99 **SAVE £430** **£1029.00**

trade up example  
**£749.00\***

\*+ YOUR CANON 40D & 18-55mm



**FUJIFILM FINEPIX X100**

FREE LH-X100 worth £89.00!

rrp £999.99 **SAVE £130** **£869.00**

trade up example  
**£549.00\***

\*+ YOUR NIKON D90 & 18-105mm

## SAMSUNG NX11

& 18-55mm

**NEW**

**£389.00**



**FUJIFILM FINEPIX L55**

**NEW**

**£49.00**



**SAMSUNG MV800**

rrp £249.99

**SAVE £50**

**£199.00**

## SAMSUNG NX200

& 20-50mm

**NEW**

**£649.00**



**SAMSUNG ST30**

**NEW**

**£59.00**



**FUJIFILM FINEPIX F600**

rrp £299.99

**SAVE £80**

**£219.00**

## OLYMPUS TOUGH TG-310

rrp £149.99

**SAVE £31**

**£119.00**



**FUJIFILM FINEPIX JZ300**

rrp £149.99

**SAVE £70**

**£79.00**



**OLYMPUS SZ-30MZ**

rrp £279.99

**SAVE £42**

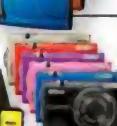
**£238.00**

## NIKON COOLPIX S5100 BUNDLE

rrp £179.00

**SAVE £100**

**£79.00**



**OLYMPUS VR-310**

rrp £119.99

**SAVE £28**

**£92.00**



**FUJIFILM FINEPIX XP30**

rrp £199.99

**SAVE £84**

**£116.00**

## PANASONIC LUMIX FT3

rrp £309.99

**SAVE £30**

**£279.00**



**PANASONIC LUMIX FS16**

rrp £129.99

**SAVE £40**

**£89.00**



**OLYMPUS XZ-1**

rrp £399.99

**SAVE £125**

**£275.00**

## NIKON AW100

rrp £329.99

**SAVE £74**

**£255.00**



**SAMSUNG PL120**

**NEW**

**£99.00**



**PANASONIC LUMIX FS35**

rrp £169.99

**SAVE £54**

**£116.00**

## NIKON COOLPIX S9100 KIT

rrp £359.97

**SAVE £160**

**£199.00**



**NIKON P7100**

rrp £429.99

**SAVE £30**

**£399.00**



**FREE EUROPEAN FLIGHTS WITH SELECT EPSON PRINTERS**

Offer ends 15/1/12

See web for full details & qualifying printers

EPSON PX730WD

**NEW**

**£259.00**

rrp £561.96

**SAVE £232**

**£329.00**

E & O.E. Goods and delivery services subject to stock availability. Prices subject to change. Pictures are for illustration purposes only.

VISIT US ONLINE AT  
**cameraworld.co.uk**

MAIL ORDER HOTLINE

**0844 264 0664**

All calls charged at local rate

## VISIT OUR STORES

### LONDON

14 WELLS ST (just off Oxford St),

LONDON W1 3PB

T: 0207 636 5005

E: sales@cameraworld.co.uk

### ESSEX

OPEN SUNDAYS

HIGH CHELMER SHOPPING CTR,

CHELMFORD CM1 1XB

T: 01245 255510

E: chelmer@cameraworld.co.uk



## tripodography

The ART of SLOW photography!

Regarded as the most important camera accessory, a tripod will transform your photography! The latest innovations mean ULTRA LIGHT and ULTRA COMPACT designs that are easy to carry and use. Relax and take your time to capture amazing low light or long exposure images.

### 3 LEGGED THING X1.1 BRIAN 2ND GENERATION with AIRHED1

**NEW!**



**£309.00**

### BENRO TRAVEL ANGEL FLIPLOCKS A0685F & BH00



**£109.00**

### VANGUARD ALTA PRO 263AGH with GH100



**£149.00**

### VELBON ULTRA REXI L with QHD-53D



**£149.00**

### VELBON ULTREK UT-43D



**£149.00**

### VELBON CX440



**£149.00**

### VELBON CX540



**£149.00**

### VELBON CX640



**£149.00**

### SHERPA 250R + PH157Q



**£162.00**

### SHERPA 555R + QHD53Q



**£199.00**

### ULTRA LUXI L + PHD-41Q



**£179.00**

### ULTRA REXI L + QHD61Q



**£169.00**

### ULTRA MAXI MINI



**£65.00**

### NEW ULTREK 43L



**£149.00**

### LEG AND HEAD KITS



**£149.00**

### EL 530 + PH250



**£149.00**

### GEO 430 + HEAD



**FROM £187.00**

### GEO 440 + HEAD



**FROM £199.00**

### GEO 440L + HEAD



**FROM £217.00**

### VELBON CX440



**£149.00**

### VELBON CX540



**£149.00**

### VELBON CX640



**£149.00**

### SHERPA 250R + PH157Q



**£162.00**

### SHERPA 555R + QHD53Q



**£199.00**

### ULTRA LUXI L + PHD-41Q



**£179.00**

### ULTRA REXI L + QHD61Q

**Mifsuds**  
.COM  
FAMILY RUN SINCE 1954



Mail Order : **01803 852400**  
Email - [info@mifsuds.com](mailto:info@mifsuds.com)  
**www.mifsuds.com**

27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN  
**MON-FRI 8am - 7pm,**  
**SAT 9am - 5pm,**  
**SUN 10am - 1pm.**  
**SHOP OPEN**  
**MON-SAT 9am - 5pm,**  
**SUN 10am - 1pm.**

**U.K.  
Stock  
ONLY**

**Canon** MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

**EOS DSLRS + KITS**

1D X Body - pre-order now	£5299
1D MK IV body	£3499
5D MKII body	£1639
5D MKII + 24-70	£2569
5D MKII + 24-105 IS	£2339
7D body	£1189
7D + 15-85 IS	£1697
60D body	£777
60D + 18-55 IS	£876
60D + 18-135 IS	£1047
600D body	£549
600D + 18-55 IS	£637
600D + 18-135 IS	£797
550D body	£499
550D + 18-55 IS	£579
1100D body	£339
1100D + 18-55 IS	£399
<b>COMPACT</b>	
G12	£409

**EF-S NON FULL FRAME LENSES**

10-22 F3.5/4.5 USM	£637
15-85 F3.5/5.6 IS U no box	£547
17-55 F4.5/6 IS USM unboxed	£379
18-55 F3.5/5.6 IS unboxed	£99
18-135 F3.5/5.6 IS U no box	£319
18-200 F3.5/5.6	£419
55-250 F4.5/6 IS II	£249
60 F2.8 Macro USM	£345
<b>EF LENSES</b>	
8-15 F4 L US Fisheye	£1147
16-35 F2.8 MKII L USM	£1129
17 F4 TSE L	£1999
17-40 F4 USM L	£629
20 F2.8 USM	£414
24 F1.4 L II USM	£1299
24 F2.8	£379
24 F3.5 L TSE MKII 1 only	£1699
24-70 F2.8 L USM	£989
24-105 F4 L IS USM unboxed	£899
28 F1.8 USM	£399
28 F2.8	£175
35 F1.4 L U	£1189
35 F2	£229

50 F1.2 L USM

50 F1.4 U	£309
50 F1.8 II	£95
50 F2.5 Macro	£249
50 F2.8 L USM	£1775
50 F2.8 L II	£1779
85 F1.8 USM	£309
100 F2.8 L ISU macro	£689
100 F2.8 Macro USM	£439
100-400 F4.5/5.6 L USM	£1297
135 F2 L USM	£869
180 F3.5 L USM Macro	£1297
200 F2.8 L II USM	£649
300 F2.8 LII USM	£5549
300 F4 L IS USM	£1137
400 F2.8 L II USM	£8880
400 F5.6 L USM	£1099
500 F4 IS LII USM	£8499

50 F1.2 L USM

50 F1.4 U	£309
50 F1.8 II	£95
50 F2.5 Macro	£249
50 F2.8 L USM	£1775
50 F2.8 L II	£1779

600 F4 IS LII USM

Ext tube 12II	£79
Ext tube 25II	£129
1.4x III converter	£415
2x III converter	£415
<b>FLASH &amp; ACCESSORIES</b>	

Angle finder C

BG-E5 grip	last few
BG-E8 grip (5D MKII)	£187
BG-E7 grip (7D)	£129
BG-E8 grip (550D)	£115
BG-E9 grip (60D)	£139
LP-E4	£49
MR-14EX Ringlight	£469
MT-24EX	£789
270 EX II	£159
320EX	£229
430 EX II	£219
580 EX II	£397
CP-E4 compact battery pack	£149
Off camera shoe cord OC-E3	£44
LC5 wireless set	£369
MB20EX Transmitter	£179
ET1000N3	£69
RS-80N3	£35
TC-80N3	£119
Circular Polenser	£189

16-35mm f2.8 LII USM

16-35mm f2.8 LII USM	£1129
70-200mm f2.8 LII USM	£1775
70-300mm f2.8 LII USM	£1097
100mm f2.8 LII USM	£1097
100mm f2.8 LII USM macro	£689

24mm f1.4 LII USM

24mm f1.4 LII USM	£1299
300 f2.8 LII USM	£5549
1.4x or 2x III converter each	£415
430EXII Flash	£219

**U.K.  
Stock  
ONLY**

**Nikon** MIFSUDS ARE NIKON PROFESSIONAL DEALERS

**DIGITAL SLR + KITS**

D3X body	£5049
D3S body	£3529
D700 body	£1769
D7000 body	£899
D7000 + 18-105 VR	£1097
D90 body	£589
D90 + 18-105 VR	£739
D5100 body	£549
D5100 + 18-55 VR	£647
D3100 body	£379
D3100 + 18-55 VR	£449
<b>NEW</b> Nikon 1 V1 + 10-30	£829
<b>NEW</b> Nikon 1 V1 + 10	£879
<b>NEW</b> Nikon 1 J1 + 10-30	£549
<b>NEW</b> Nikon 1 J1 + 10	£599
P7100 Compact	£429

**DIGITAL ONLY LENSES**

10.5 F2.8 DX	£519
10-24 F3.5/4.5 G AFS DX	£699
12-24 F4 DX 1 only	£789
16-85 F3.5/5.6 AFS VR DX	£499
17-55 F2.8 DX 1 only	£949
18-105 F3.5-6.6 ED VR no box	£199
18-200 F3.5/5.6 VR DX II	£639
31 F1.8 G DX	£199
40 F2.8 AFS G DX	£239
55-300 F4.5/5.6 G VR DX	£299
85 F3.5 G VR DX	£399
<b>LENSSES</b>	
14 F2.8 AF-D 1 only	£1149
14-24 F2.8 G ED AF-S	£1299
16 F2.8 AF-D Fisheye	£649
16-35 F4 AF-S VR	£869
18-35 F3.5/4.5 AF-D 1 only	£399
20 F2.8 AF-D	£499
24 F1.4 AFS G	£1599
24 F2.8 AF-D	£357
24-70 F2.8 G ED AFS	£1215

24-85 F2.8/4 1 only

24-85 F2.8/4 1 only	£399
24-120 F4 G ED VR	£859
28 F2.8 AFD	£249
28-300 F3.5/5.6 G ED VR	£737
35 F1.4 G	£1199
35 F2 AF-D	£279
50 F1.4 AF-S G	£339
50 F1.8 G	£179
50 F1.8 AF-D	£129
60 F2.8 AFS	£429
70-200 F2.8 VR II	£1599
70-300 F4.5/5.6 VR	£439
80-400 F4.5/5.6 VR AFD	£1249
85 F1.4 AFS G	£1229
85 F1.8 AF-D	£329
105 F2.8 VR macro	£627
200 F2.8 G VR II 1 only	£4099
300 F2.8 AFS G VR II	£3947
300 F4 AF-S	£968
400 F2.8 AFS VR 1 only	£6443
500 F4 AFS VR	£5897

600 F4 AFS VR 1 only

600 F4 AFS VR 1 only	£6777
TC14EII converter	£299
TC17EII converter	£299
TC20EII	£397
<b>FLASH &amp; ACCESSORIES</b>	
GP-1, 1 only	£199
MBD11 Grip (D7000)	£229
MBD10 Grip (D300/D700)	£189
DR-5/DR-6 angle finder each	£229
SBR200 wireless rem S/Lite	£199
SBR1 ringflash	£399
SBR1CI ringflash/command	£629
SB-700	£239
SB-900	£299
SC-28	£89
SU-800 flash slave no box	£249
MC36	£129
MC30	£77
EN-EL3E	£267
EN-EL21	£199
ME-1 Stereo Microphone	£119
NX Capture 2	£149

12-24mm f4 DX

12-24mm f4 DX	£769
14mm f2.8 AFD	£1149
17-35mm f2.8 AFS	£1379
85mm f1.4 AFS G	£1229
200mm f2 VR II	£4099
300mm f2.8 AFS G VR II	£3947

14mm f2.8 AFD

14mm f2.8 AFD	£1149
12-24mm f4.2mm	£269
14-24mm F3.5/5.6	£350
Power OIS X	£350
14-45mm F3.5/5.6 OIS	£239
14-140mm F4.5/8 OIS	£649
20mm F1.7	£279
25mm F1.4 DG	£449
45mm F2.8 OIS	£569
45-175mm F4/5.6	£389
Power OIS X	£380

17-35mm f2.8 AFS

17-35mm f2.8 AFS	£1379
100-300mm F4/5.6 OIS	£449
FL220DG Flash	£126
FL360E Flash	£197
FL500E Flash	£389
FL420DG Flash	£389
FL450E Flash	£389
FL480E Flash	£389
FL520E Flash	£389
FL550E Flash	£389
FL580E Flash	£389
FL620E Flash	£389
FL650E Flash	£389
FL700E Flash	£389
FL750E Flash	£389
FL800E Flash	£389
FL850E Flash	£389
FL900E Flash	£389
FL950E Flash	£389
FL1000E Flash	£389
FL1100E Flash	£389
FL1200E Flash	£389
FL1300E Flash	£389
FL1400E Flash	£389
FL1500E Flash	£389
FL1600E Flash	£389
FL1700E Flash	£389
FL1800E Flash	£389
FL1900E Flash	£389
FL2000E Flash	£389
FL2100E Flash	£389
FL2200E Flash	£389
FL2300E Flash	£389
FL2400E Flash	£389
FL2500E Flash	£389
FL2600E Flash	£389
FL2700E Flash</	



# ffordes photographic

# The U.K.'s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

## Bronica ETR/SI 6x4.5

ETRSI Complete ... E+ £299 28-300mm F3.5-6.3 DR Tamron ... E++ £159

ETRS Complete + AEII Prism ... E+ £299 28-70mm F2.8 AF Sigma ... Unused £109

ETRS Body Only ... E+ £89 28mm F2 Distagon ZE Zeiss ... Mint- £1,050

ETRS Complete ... E+ £199 50-50mm F4-6.3 APO DG HSM Sigma ...

ETRS Complete + Rotary Prism ... E+ £259 E+ £499 + £549

40mm F4 E ... As Seen / E+ £70 ... 50mm F1.8 EF ... E+ £59

40mm F4 PE ... E+ £249 60mm F2.8 EFS Macro ... Mint- £279

45-90mm F4-5.6 PE ... E+ £449 70-210mm F2.8 Apo Sigma ... E+ / E++ £299

50mm F2.8 E ... As Seen / E+ £59 70-210mm F3.5-4.5 Apo Sigma ... Unused £89

50mm F2.8 PE ... E+ £189 70-210mm F4-5.6 Sigma ... E+ £29

75mm F2.8 EL ... E+ £79 70-210mm F4-5.6 Apo AF Sigma ... E+ £59

100mm F4 PE Macro ... E+ £249 70-210mm F4-5.6 APO Macro Sigma ... Unknown £109

105mm F4 PE Macro ... E+ £249 70-300mm F4-5.6 DR Macro Tamron ... E+ £59

135mm F4 PE ... E+ £249 70-300mm F4-5.6 L DR Tamron ... E+ £59

150mm F3.5 E ... As Seen / Unused £39 140mm F4-5.6 DR DO IS USM ... E+ / E++ £629 + £699

150mm F3.5 PE ... E+ £149 70-300mm F4-5.6 EF ...

200mm F4 E ... As Seen / Unused £79 140mm F4-5.6 IS USM ... E+ £259

200mm F4.5 PE ... E+ / Unused £129 70-300mm F4-5.6 ISM ... E+ £99

200mm F5.6 E ... E+ £129 70-300mm F4-5.6 APO AF Sigma ... E+ £59

250mm F5.6 E ... As Seen / E+ £79 ... 150mm F4-5.6 EF ... E+ £49

250mm F5.6 PE ... E+ £199 80-400mm F4-5.6 APO DG OS Sigma ... E+ £449

2x Converter E ... E+ £75 + £89 90mm F2.8 TE Shift ... E+ £799

M Bracket ... Mint- £29 100-300mm F4 EX AD OG Sigma ... E+ £449

Motorwinder E ... E+ £99 100-300mm F4-5.6 L DR ... E+ / E++ £99

Motorwinder Ei ... E+ £85 100-400mm F4-5.6 L ISM ... E+ / E++ £99

AEI Meter Prism ... E+ / £79 + £129 120-300mm F2.8 EX HSM APO DG Sigma ... E+ £99

Prism Finder ... E+ / £39 + £65 180mm F3.5 L Macro USM ... E+ £899

Rotary Finder ... As Seen / E+ £59 180mm F5.6 Apo Macro Sigma ... Unknown £129

Proshade E ... E+ / £45 200mm F1.8 L USM ... E+ £169

SCA386 Flash Adapter ... E+ / £35 + £200 200mm F4 Apo Sigma ... E+ / Unused £199 + £259

Tripod Adapter E ... E+ £15 + £20 300mm F4 L ISM ... Mint- £899 + £949

300mm F4 L ... E+ / £249 150mm F4 C Black ... E+ / £249

400mm F5.6 APO Sigma ... As Seen / E+ £99

400mm F5.6 PE Sigma ... As Seen / E+ £99

400mm F5.6 L USM ... Mint- £949

120 E Mag ... E+ £35 500mm F3.5 Reflex Samyang ... E+ £129

120 B Mag ... E+ £44 500mm F2 Reflex centon ... E+ £59

135W Mag ... E+ £110 EF12 Extension Tube ... E+ £49

Extension Tube 25 ... E+ £29

Tripod Mount Ring B ... E+ £45

150mm F4 CF ... As Seen / E+ £79 + £449

150mm F4 PE Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £125 210mm F4 Sonnar ... E+ / Mint- £549 + £699

Plain Prism Finder G ... E+ / £59 645 Leather Grip Strap ... Mint- £35

G5 120 Magazine ... E+ / £29 + £59 GB73 Hood ... E+ £49

Polaroid Mag G ... E+ / £29 + £69 GB74 Hood (210mm) ... E+ £45 + £59

Speed Grip G ... E+ / £35 Hasselblad-Contax 645 Adapter ... Mint- £45

MF2-2 Polaroid Mag ... E+ £99

MFW Dioptr ... Unused £15

MF2-3 Dioptr ... Unused £15

MSB1 Flash Bracket ... Mint- £179

50mm F3.5 PS ... E+ / £199 + £129 Polaroid Magazine ... E+ / E++ £149 + £199

50mm F3.5 S ... E+ / £129 + £149

65mm F4 PS ... E+ / Unused £59 + £249

100mm F3.5 PG ... As Seen / E+ £49 + £79

110mm F4 PG Macro ... E+ / E++ £199 + £249 35mm F3.5 Diagon ... E+ £1,199

150mm F4 PG ... E+ / £139 + £59 45-90mm F4-5.6 Vario ... E+ £1,599

200mm F4.5 PG ... E+ / £199 45mm F2.8 Diagon ... E+ £699

250mm F5.6 PG ... E+ / Unused £249 + £229 120mm F4 Apo Macro ... E+ / E++ £1,099 + £1,199

1.4x Teleconverter G ... E+ / £125 140mm F2.8 Sonnar ... E+ / Unused £99 + £949

AE Prism Finder G ... E+ / £99 + £1

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30



# ffdorres

photographic

Premier Dealer



**X1 + Leather case + 36mm Finder Kit**



Save  
**£387**

- LEICA ELMARIT 24 mm f/2.8 ASPH. 8 elements in 6 groups, 1 aspherical lens.
- 35mm equivalent = 35mm

- APS-C CMOS sensor, 12.2 megapixels.

- Auto, 100-3200 ASA
- 30-1/2000 s exposure.
- Program automatic, aperture priority, shutter priority, manual modes.
- Intelligent multiple, center weighted and spot metering.
- Records in DNG and JPG.
- 3 fps/2 fps. Max. pictures in JPEG fine + DNG: 6 pictures

**SRP £1786**

ffdorres **£1399**

**V-Lux 30 + Leather case + Lexar 4Gb**



- 16x optical zoom lens equivalent focal-length 24 to 384mm
- 14.1 megapixel CMOS image sensor

- 10 frames per second at full resolution

- 1920 x 1080i HD video capture
- Integrated GPS module
- 3D imaging mode

ffdorres **£549**

**D-Lux 5 Titanium Kit**



- Fast Leica DC Vario-Summicron f2-3.3 focal-length 24 to 90mm
- 10.1 megapixel 1/1.63"-CCD image sensor
- Manual setting option for subject distance, aperture and shutter speed opens up a whole vista of creative opportunities

- 1280 x 720p HD video capture
- O.I.S. image stabilisation

ffdorres **£855**

**Part Exchange Welcome**

**The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.**

Email: [info@ffdorres.com](mailto:info@ffdorres.com)

Fax: 01463 782 072



Limited Stock

300mm F2.8 AI	£+ £349	24mm F2 SMC FA If AL	£+ £399	120 Insert	£+ £15 - £20
300mm F4.5 AI	£+ £149	28-105mm F3.2-5.6 FA	£+ £69	120 Magazine (6008)	£+ £99
300mm F4.5 ED AIS	£+ £175	50-135mm F2.8 DA* ED SDM	£+ £599	45 Degree Prism	£+ Mint - £249 - £299
300mm F4.5 Non AI	£+ £125 - £149	70-200mm F4.5-6.3 DA ED	£+ / Mint - £79 - £109	1060 Magazine + Adapter	£+ £299
400mm F3.2 ED AL	£+ £899	70-210mm F4.5-5.6 AF Tamron	£+ / E+ £49 - £59	Polaroid Mag 6008	£+ / Mint - £49 - £179
400mm F5.6 ED AL	£+ £549	70mm F2.8 DA Limited Edition	£+ £359	Aluminium Case	£+ £69
400mm F5.6 ED AIS	£+ £749	80-200mm F4.7-5.6 F	£+ £59	Autobellows	£+ £399
600mm F5.6 ED AL	£+ £749	80-200mm F4.7-5.6 FA	£+ £89	Film Stage (13493)	Mint - £45
Extension Tube PK12	Mint £59	90mm F2.8 SP Di Macro Tamron	Mint - £249	Nicad Battery	As Seen £49
Extension Tube PK13	£+ / Mint - £30 - £59	100-300mm F4.5-5.6 F	£+ £79	Quick Tripod Coupling	£+ / Mint - £35 - £45
MF14 Database	£+ £49 - £59	105mm F2.8 EX Macro	£+ £249	RC120 Release	£+ £29
MF14 Database	£+ £59	105mm F2.8 EX Macro	£+ £249	SCA356 Flash Adapter	£+ £35

#### Pentax Manual

Olympus OM Series					
OM Black + 50mm F1.8	£+ £149 - £199	OM Black Body Only	£+ £129	Leica F1.8	£+ £279
OM2SP Black Body Only	£+ £99 - £119	OM2SP Black Body Only	£+ £99	T Black	£+ £299
OM2N Black Body Only	As Seen / £+ £49 - £79	MX Chrome + 50mm F2	£+ £109	T Black Type 2	£+ £349
OM2N Chrome + 50mm F1.8	£+ £79 - £89	MX Chrome Body Only	£+ £109	Art Deco	As Seen £119
OM2N Chrome Body Only	£+ £59 - £79	MV1 Black Body Only	£+ £39	5x Cut Film Holders	£+ £20
OM11N Chrome Body Only	As Seen / £+ £65 - £79	A3 Body Only	£+ £49	Panoramic Head	£+ £399
OM40 Black + 50mm F1.8	£+ £79	K1000 Chrome Body Only	As Seen £49	Pistol Grip	£+ £29
OM40 Black Body Only	£+ £229	15mm 13.5 SMC M	£+ £449	Plate Holder + Plate	£+ £35
OM10 + 50mm F1.8 + M/Adapter	£+ / E+ £49			Prism Finder	As Seen £59
OM10 Chrome + 50mm F1.8	£+ £69			Polleicord 16 on Kit	£+ £20
OM10 Chrome + M/Adapter	Unknown £59			Rolleikin 16 on	£+ £29



18mm F3.5 Zuiko	£+ £499	17mm F4 SMC Fisheye	£+ £449	KOWA TS12 Scope + 27x Eyepiece	£+ £199
21mm F3.5 Zuiko	£+ £299	24-35mm F3.5 SMC M	£+ £149	TSN 822 Scope + 32x Eyepiece	£+ £499
28mm F3.5 Zuiko	£+ £49	28-50mm F3.5-4.5 SMC M	£+ / E+ £49 - £75	TSN 822 Scope + 25x Eyepiece	£+ £199
35mm F2.8 Zuiko Shift	£+ £49	45-125mm F4.5 SMC PK	£+ £149	LEICA APO Televid 7x Straight Body	£+ £749
35-70mm F3.5-4.5 Zuiko	£+ £49	50mm F1.4 SMC M	£+ £59	Opticron Classic IF75 M42 Scope + 27x Eyepiece	£+ £49
35-70mm F3.5 Zuiko	£+ £139	50mm F4 SMC M Macro	£+ / E+ £129 - £149	TSB80 HD Scope + 32x Eyepiece	£+ £29
35-105mm F3.5-4.5 Zuiko	£+ / E+ £89 - £99	100mm F2.8 SMC M	£+ £39	TSB80 Scope + Eyepiece	£+ £399
50mm F2 Macro Zuiko	£+ £329	120mm F2.8 SMC M	£+ £129	Meade ETX 125 PE Telescope	£+ £399
50mm F3.5 Macro Zuiko	£+ £119	120mm F4 SMC PK	£+ / E+ £199	Swarovski ATS 65HD Scope + 30x W	£+ £949
50-250mm F5 Zuiko	£+ £199 - £349	300mm F4 Apo XR Rikenon Ricoh	£+ £159		

#### Projectors

21mm F3.5 Zuiko	£+ £299	17mm F4 SMC Fisheye	£+ £449	KOWA TS12 Scope + 27x Eyepiece	£+ £199
28mm F3.5 Zuiko	£+ £49	24-35mm F3.5 SMC M	£+ £149	TSN 822 Scope + 32x Eyepiece	£+ £499
35mm F2.8 Zuiko Shift	£+ £49	28-50mm F3.5-4.5 SMC M	£+ / E+ £49 - £75	TSN 822 Scope + 25x Eyepiece	£+ £199
35-70mm F3.5-4.5 Zuiko	£+ £49	45-125mm F4.5 SMC PK	£+ £149	LEICA APO Televid 7x Straight Body	£+ £749
35-70mm F3.5 Zuiko	£+ £139	50mm F1.4 SMC M	£+ £59	Opticron Classic IF75 M42 Scope + 27x Eyepiece	£+ £49
35-105mm F3.5-4.5 Zuiko	£+ / E+ £89 - £99	50mm F4 SMC M Macro	£+ / E+ £129 - £149	TSB80 HD Scope + 32x Eyepiece	£+ £29
50mm F2 Macro Zuiko	£+ £329	100mm F2.8 SMC M	£+ £39	TSB80 Scope + Eyepiece	£+ £399
50mm F3.5 Macro Zuiko	£+ £119	120mm F2.8 SMC M	£+ £129	Meade ETX 125 PE Telescope	£+ £399
50-250mm F5 Zuiko	£+ £199 - £349	120mm F4 SMC PK	£+ / E+ £199	Swarovski ATS 65HD Scope + 30x W	£+ £949

#### Pentax 645 Series

645N + 80-160mm	£+ £749	Leica C2500 + 90mm F2.5	£+ £249	HR6 ED Straight + 28x Ww Eyepiece HOF	£+ £399
645N Body Only	£+ £349	Color + 90mm F2.8	£+ £89	Nikon ED82 + 50x Wide EDs EyePiece	£+ £849
645 + 45-85mm	£+ £469	Color + 90mm F2.8	£+ £249	Nikon ED82 + 50x Wide EDs EyePiece	£+ £849
45mm F2.8 A	£+ / E+ £199 - £249	P155 + 90mm F2.8 C/Plan F2	£+ £149	Opticron Field IIIA 20 + 30x eyepieces	£+ £499
45-85mm F4.5 A	£+ / E+ £599 - £649	P2000 + 90mm F2.5	£+ £269	Pentax PF65ED + 20-60x EyePiece	Mint - £549
55mm F2.8 A	£+ / E+ £159 - £225	P253R + 90mm F2.5	£+ £149	Optolyth TB80 + EyePiece	£+ £499
55-110mm F4.5 FA	£+ £699	Unknown	£+ £350	TSB80 HD Scope + 32x EyePiece	£+ £29
80-160mm F4.5 FA	£+ / E+ £299 - £339	P600 + 90mm F2.5 Colorplan P2	£+ £299	TSB80 Scope + EyePiece	£+ £399
120mm F4.5 FA	£+ £169 - £229	Prado S + 100mm F2.8	£+ £65	Meade ETX 125 PE Telescope	£+ £399
120 Insert	£+ £49 - £79	Prado PC + 90mm F2.5	£+ £373	Swarovski ATS 65HD Scope + 30x W	£+ £949

#### Pentax 67 Series

67II + AE Prism	£+ £849	Leica C2500 + 90mm F2.5	£+ £249	HR6 ED Straight + 28x Ww Eyepiece HOF	£+ £399
67II Body Only	£+ £549	Color + 90mm F2.8	£+ £89	Nikon ED82 + 50x Wide EDs EyePiece	£+ £849
6x7 Mirror Up Complete	£+ £549	Color + 90mm F2.8	£+ £249	Opticron Field IIIA 20 + 30x eyepieces	£+ £499
35mm F4.5 Fisheye Takumar	As Seen / £+ £249 - £650	Kinderman Diatocus 66T + 150mm Medium Format	£+ £229 - £349	Pentax PF65ED + 20-60x EyePiece	Mint - £549
45mm F4.5 SMC	£+ £349	Kinderman Diatocus 66T + 150mm Medium Format	£+ £229 - £349	Optolyth TB80 + EyePiece	£+ £499
55mm F4.5 Takumar	£+ £179	Leica F1.8 + 150mm F3 + Remote	£+ £249	TSB80 HD Scope + 32x EyePiece	£+ £29
55mm F4.5 Macro	£+ / E+ £249 - £299	Reflecta AF Macro AFM	£+ £129	TSB80 Scope + EyePiece	£+ £399
75mm F4.5 Shift	£+ £329	Kodak Ektapro 3000 + 75-120mm	£+ £369	Meade ETX 125 PE Telescope	£+ £399
100mm F4.5 SMC Macro	£+ £449	Kodak Ektapro 3000 + 75-120mm	£+ £349	Swarovski ATS 65HD Scope + 30x W	£+ £949
135mm F4 Macro Takumar	£+ / E+ £149 - £159	Leica F1.8 + 150mm F3	£+ £229 - £349		
135mm F2.8 Takumar	£+ £99	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
165mm F2.8	As Seen / £+ £299 - £199	Leica F1.8 + 150mm F3	£+ £229 - £349		
200mm F4	£+ £139 - £199	Leica F1.8 + 150mm F3 + Remote	£+ £249		
200mm F4 Takumar	£+ / E+ £199 - £299	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
300mm F4	£+ / E+ £179 - £349	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
300mm F4 Takumar	As Seen / £+ £159 - £349	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
500mm F5.6	£+ £699 - £139	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
800mm F4 Takumar	£+ £249	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
2x Converter	£+ £249 - £299	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
Extension Tube 1	£+ £35	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		
Extension Tubes Set 1+2+3	Mint - £69	Leica F1.8 + 150mm F3 Medium Format	£+ £229 - £349		

#### Pentax AF

IST + 28-80mm	£+ £69	Leica 50mm F4 HFT	£+ £199 - £249	MN701R2 Head	£+ £59
MZ-7 Chrome + 28-80mm	£+ £59	Leica 80mm F2.8 HFT	£+ £199	MN200 Head	£+ £49
MZ5N + 28-80mm	£+ £59	Leica 80mm F2.8 POS	£+ £199	MN322 Head	£+ £39
MZ60 + 28-90mm	£+ £59	Leica 120mm F4 POS Makro	£+ £199	MN342 Ball & Socket Head	£+ £39
Z1-P Body Only	£+ £79 - £99	Leica 150mm F4 EL	£+ £199	MN362 B&S Head	£+ £29
Z1 Body Only	£+ £59	Leica 150mm F4 HFT	£+ £199	MN362 B&S Head	£+ £29
12-24mm F4 DA ED AL (IF)	£+ £49	Leica 150mm F4 POS	£+ £199	MN364 Quick Adapter Low Profile Head	£+ £25
12-24mm F4.5-5.6 EX DG Sigma	£+ £399	Leica 150mm F4 POS Makro	£+ £199	MN394 Quick Adapter Low Profile Head	£+ £35
17-28mm F3.5-4.5 Fisheye F	£+ £199	Leica 150mm F4 EL	£+ £199	MN406MG Head	£+ £49
18-250mm F3.5-6.3 DC OS Sigma	Mint - £269	Leica 150mm F4 HFT	£+ £199 - £249	MN482 Micro Ball Head	£+ £25
18-35mm F4.5-5.6 DA FJ	Mint - £149	Leica 150mm F4 PO	£+ £199 - £249	MN625 Quick Release Adapter	£+ £25
18-55mm F3.5-5.					



# WANTED NOW!

We want your good quality cameras and lenses -

**CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII, 7D, EOS 500D/550D/600D etc, ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.**

**NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially 200mm f2, 200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.**

**PENTAX - SONY - PANASONIC systems.**

We also want your good quality FILM cameras..

**35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA, PENTAX, CONTAX systems.**

**MEDIUM FORMAT - BRONICA ETRS, SQ, GS and RF, MAMIYA 645, RB, RZ, 6/7 and TLR, HASSELBLAD, PENTAX 645MF, 645AF and 6X7 systems.**

# WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at **info@mifsuds.com** or ring **01803 852400**

**Mifsuds**  
.com  
FAMILY RUN SINCE 1954

Mail Order :

**01803 852400**

Email - [info@mifsuds.com](mailto:info@mifsuds.com)

**www.mifsuds.com**

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

**MON-FRI 8am - 7pm,**

**SAT 9am - 5pm,**

**SUN 10am - 1pm.**

**SHOP OPEN**

**MON-SAT 9am - 5pm,**

**SUN 10am - 1pm.**



**Mifsuds**  
.COM  
FAMILY RUN SINCE 1954



Mail Order : **01803 852400**  
Email - [info@mifsuds.com](mailto:info@mifsuds.com)  
**www.mifsuds.com**  
27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,  
SAT 9am - 5pm,  
SUN 10am - 1pm.  
SHOP OPEN  
MON-SAT 9am - 5pm,  
SUN 10am - 1pm.

## NEW! Canon EOS 1DX



The EOS-1D X combines speed with great image quality, to create the next generation camera for professionals. Full frame 18 megapixel sensor with Dual "DIGIC 5+" processors sets the standard, and up to 12 frames per second shooting takes it beyond.

**Pre  
order  
NOW!**  
**£5299**

### Features

- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
- Clear View II 8.11 cm (3.2") 1,040k LCD
- Ethernet port

## NEW! Panasonic GX-1

### Features

- 16 megapixel sensor (same as G3)
- ISO 160-12,800
- Orientation sensor
- 3 inch, 460,000 dot LCD
- Full AVCHD 1080/60i video 30fps
- Continuous shooting up to 20fps (at reduced resolution)
- Electronic level gauge
- Four available Fn buttons (2 onscreen)
- 4.2 fps shooting at full resolution, 9 RAW, unlimited JPEG



The 16 megapixel Live MOS sensor is at the heart of this cameras high quality image rendering. A dedicated circuit reads out signals with minimum noise, the level of noise is therefore, significantly suppressed by more than 66%. Notably max ISO 12800 is available with DMC-GX1. When shooting at high ISO setting, the signal to noise value is improved by approx. 200% compared to previous sensors. The Contrast AF boasts higher accuracy especially when shooting with a bright lens with small F value. Taking further advantage of Contrast AF, the DMC-GX1 incorporates full-area focusing.

**Pre order NOW!**

## Nikon D3S



Nikon's first FX format camera to feature HD movies offers photographers a new level of creative flexibility. The D3S features a highly sensitive 12.1MP FX format CMOS sensor that boasts an ISO range of 200 to 12800. The D-movie function offers superior movie capture in stereo\* sound. Nikon's acclaimed 51-point AF system offers high sensitivity in low-light and superb performance when tracking fast moving subjects. The advanced image sensor cleaning function reduces the impact of dust spots and three alternative crop modes enhance shooting flexibility. The EXPEED image processing engine and expansive buffer enables you to shoot up to 9 fps for extended bursts.

Protected by a tough and environmentally sealed magnesium alloy body, it redraws the boundaries for action photography.

**D3S Body Only £3529**



**5 STAR  
Gitzo  
DEALER**

G1500.....	£299
GT1541T .....	£379
GT2341L.....	£249
GT1542T .....	£489
GK1580TQR4.....	£549
GK1581OT .....	£890
GT2541EX.....	£429
GT2541.....	£547
GT3530LS .....	£539
G3541XLS .....	£647

**Lots more Tripods, Heads and Monopods listed on our website**

*Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.*

*We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation November 18th 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.*



# NEED CASH IN TIME FOR CHRISTMAS?



We buy all makes and most types of photographic equipment and always offer a fair price...

... and depending on the items you ask us to quote on, you can expect us to beat most genuine offers from elsewhere, possibly by as much as **10%**\* - ring or email **NOW** for a **FREE** quote!



## URGENTLY REQUIRED...

All **DIGITAL** equipment. **FILM** equipment inc...  
**Hasselblad** ~ **All Leica items** ~ **Nikon AI/AIS lenses**  
**Mamiya 7 & 7II equipment**  
**CASH WAITING! CALL US NOW!**  
**No collection too large!**

**www.cash4cameras.co.uk**  
**STAFFORD CAMERAS**

Unit 2, Parkside Shopping Precinct, STAFFORD, ST16 1TQ.  
Email: cash4cameras@ntlworld.com  
Tel: **01785 605475**



**SRS Microsystems**  
[www.srsmicrosystems.co.uk](http://www.srsmicrosystems.co.uk)

Mail Order Hot Line 01923 226602

### PENTAX

18-35 DC WR - Unboxed £189  
18-55 WR £189  
50-200 WR £189  
10-17/2.8-4.5 £189  
12-24/4 DA £189  
15/4 DA Limited £189  
17-70/4 ED SDM £189  
21/3 2 AL DA £189  
35/2.4 AL DA £189  
35/3.5-5.6 AL DA Limited £189  
40/2.8 DA Limited £189  
55-300/4.5-8.8 DA ED £189  
70/2.4 DA Limited £189  
18-55 DAL £189  
16-50 DA\*2.8 SDM £189  
200 DA\*2.8 SDM £189  
300 DA\*2.8 SDM £189  
50/1.8 FA £189  
50-135 DA\*2.8 SDM £189  
55 DA\*1.4 SDM £189  
60-250 DA\*4 SDM £189  
100/2.8 FA WR Macro £189  
50/2.8 DFA Macro £189  
31/1.8 FA Limited £189  
43/2.8 FA Limited £189  
77/1.8 FA Limited £189  
AF 180 FC Ring Flash £189  
AF 340 FG2 Flash £189  
AF 340 FGZ Flash £189  
AF 200 FG Flash £189

**PENTAX K-5**  
Body Only £729

Body + 18-55 WR £785

**PENTAX K-r**  
Body + 18-55 DAL £395

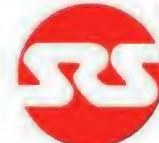
D-BG4 Grip - K5 & K7  
D-L90 Battery - K5 & K7  
O-ME53 Mag. Eyecup  
ML-60 Grid Screen  
MI-60 Scale Screen  
MF-60 Framed Screen  
ME-60 Plain Screen

**PENTAX 645D**

100% OFF  
Buyer  
Returns  
Within 30 Days  
From £8999

**PENTAX Q**

£100  
Cashback  
From £599



90-92 THE PARADE  
HIGH STREET  
WATFORD  
HERTS  
WD17 1AW

**Canon**

**Canon 600D**  
Body £579

£50  
Cashback  
+ 18-55mm IS £649

**Canon 60D**  
Body £769

+ 18-135mm IS £1059

**Canon 7D**  
Body £1199

+ 18-135mm IS £1489

**SIGMA**

24 AF-1 Flash	£57	8-16/4.5-5.6 DC HSM	£549
36 AF-2 Flash	£65	10-20/4.5-5.6 EX DC HSM	£429
48 AF-2 Flash	£70	105/2.8 EX Macro DG	£399
50 AF-1 Flash	£179	120-400/4.5-5.6 APO OS	£719
58 AF-2 Flash	£279	12-24/4.5-5.6 II DC HSM	£679
15 MS-1 Wireless Macro Flash	£289	120-300/2.8 EX DG HSM	£2099
24 AF-1 Flash	£70	150-500/4.5-5.6 APO DG OS	£899
36 AF-2 Flash	£75	17-70/2.8-4.5 DC OS	£349
48 AF-2 Flash	£179	18-125/3.5-5.6 DC OS	£259
50 AF-2 Flash	£179	18-250/3.5-6.3 DC HSM	£399
58 AF-2 Flash	£279	18-50/2.8 EX DC Macro	£309
24 AF-1 Flash	£70	24-70/2.8 EX DG HSM	£379
36 AF-2 Flash	£75	4.5/2.8 EX HSM Circular Fisheye	£597
48 AF-2 Flash	£179	50-150/2.8 EX DC Macro	£565
50 AF-1 Flash	£179	50-500/4.5-6.3 DG HSM	£1269
58 AF-2 Flash	£279	50/1.4 EX DG HSM	£379
15 MS-1 Wireless Macro Flash	£289	50/2.8 Macro DG	£269
24 AF-1 Flash	£70	50-200/4.5-6 DC OS HSM	£235
36 AF-2 Flash	£75	70-200/4.5-6 APO DG	£399
48 AF-2 Flash	£179	70-200/2.8 EX DG OS HSM	£999
50 AF-1 Flash	£179	70-300/4.5-6 Macro Super DG	£170
58 AF-2 Flash	£279	70-300/4.5-6 DG OS	£299
15 MS-1 Wireless Macro Flash	£289	85 1.4 EX DG HSM	£669
24 AF-1 Flash	£70	EF 60 DG ST Flash	£159
36 AF-2 Flash	£75	EF 60 DG SUPER Flash	£229

**OLYMPUS**

24 AF-1 Flash	£70	90-200/4.5-6 DC HSM	£235
36 AF-2 Flash	£75	70-200/4.5-6 APO DG	£399
48 AF-2 Flash	£179	70-200/2.8 EX DG OS HSM	£999
50 AF-1 Flash	£179	70-300/4.5-6 Macro Super DG	£170
58 AF-2 Flash	£279	70-300/4.5-6 DG OS	£299
15 MS-1 Wireless Macro Flash	£289	85 1.4 EX DG HSM	£669
24 AF-1 Flash	£70	EF 60 DG ST Flash	£159
36 AF-2 Flash	£75	EF 60 DG SUPER Flash	£229

**OLYMPUS PENE-PM1**

Body	£299	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£399	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£549	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL3**

Body	£379	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£489	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£625	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-P3**

Body	£299	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£399	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£549	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

**OLYMPUS PENE-PL1**

Body	£649	8-16/4.5-5.6 DC HSM	£429
14-42mm F3.5-5.6	£749	10-20/4.5-6 EX DG HSM	£399
Twin Lens	£729	12-24/4.5-5.6 II DC HSM	£679

# amateur Photographer CLASSIFIED

## Cameras For Sale

### WANTED

High quality photographic equipment



Leica, Nikon, Canon, Hasselblad, Panoramic cameras, Pentax 67 plus Lighting and Studio equipment.  
sales@commercialcameras.co.uk  
www.commercialcameras.co.uk  
Call 01694 722202



### COMMERCIAL CAMERAS

#### Used Canon Equipment

Canon EOS 5D Mk II NEAR MINT/BOXED	£1,295
Canon TS-E 24mm F3.5 L MkII lens MINT/BOXED	£1,475
Canon MP-E 65mm F2.8 1.5X Macro lens MINT/BOXED	£670
Canon MT-24EX Macro Twin Lite Flash MINT/BOXED	£625
Canon Extension Tube EF-12 MINT/BOXED	£49
Canon RS-80 N3 Remote Switch MINT/BOXED	£30
Canon EF 70-300mm F4.5/5.6 DO IS USM lens (New £1125) MINT/BOXED	£625
Zeiss ZE (Canon EF) Distagon 21mm F2.8 lens MINT/BOXED	£1,149
Zeiss ZE (Canon EF) Makro-Planar 50mm F2 lens MINT/BOXED	£775
Zeiss ZE (Canon EF) Makro-Planar 100mm F2 lens MINT/BOXED	£1,195
<b>Used Hasselblad Equipment</b>	
Hasselblad Battery grip 7.2V for H cameras AS NEW/BOXED	£125
Hasselblad Tripod Quick Coupling H UNUSED/BOXED	£85
Hasselblad M95 Polarising Filter (latest) AS NEW/BOXED	£195
Hasselblad 95mm UV-Sky Filter (latest) AS NEW/BOX	£70
Hasselblad Strap Holder Plate 3045154 AS NEW/BOXED	£49
Hasselblad SCA 390 (latest) for Metz flash	£95
Hasselblad PME45 Prism Finder MINT	£795
Hasselblad Xpan 90mm F4 lens MINT/BOXED	£495
Hasselblad HM 16-32 Film Magazine (2003) MINT/BOXED	£175
Hasselblad HC F3.5/4.5 AF 50-110mm NEAR MINT	£1,695
Hasselblad HC 120mm F4 AF Macro (1496 actuations)	£1,649
Hasselblad HC 300mm F4.5 AF (278 actuations) MINT/BOXED	£2,495
Hasselblad A12 chrome (2001) MINT/BOXED	£195
Hasselblad A12 black (2001) MINT/BOXED	£195
Hasselblad 180mm CF EXC++	£549
Hasselblad Viewfinder Magnifier 3042462 for PM/PME NEAR MINT/BOXED	£159
Hasselblad Sonnar CFI 150mm F4 NEAR MINT/BOXED	£795
Hasselblad Extension Tube 21 NEAR MINT/BOXED	£39
Hasselblad ArcBody 16 Extension Tube MINT/BOXED	£49
Hasselblad Softar 1 Series 70 MINT/BOXED	£40
Hasselblad Extension Tube 32E MINT/BOXED	£95
Hasselblad Lens Shade 60/80 MINT/BOXED	£35
Hasselblad Lens Shade 70 for CFI 50mm MINT/BOXED	£CALL
<b>Used Pentax 67 &amp; 645 Equipment</b>	
Pentax 67 M/UP TTL /90 SMC EXC++	£425
Pentax 55mm f4 SMC for 67 EXC++/MINT	£249
Pentax 135mm f4 Makro-Takumar EXC++	£169
Pentax 165mm f4 SMC Leaf Shutter lens MINT	£259
Pentax 67 Set of 3 Extension Tubes inc. case MINT	£65
Pentax 67 SMC 165mm F2.8 MINT	£249
Pentax Takumar 300mm F4 EXC++	£225
Pentax 67 Accessories, VARIOUS	£CALL

### Ace Cameras

Complete camera systems & other items bought for cash.

Top prices paid. Call

**01225 466975**

for a quote.

**STEPHENS  
PREMIER**

Leica Premier Dealer

The North's only dedicated Leica Dealer

www.stephenspremier.com  
www.webuyleica.com

10 St Anns Arcade, Manchester, M2 7HW  
0161 834 7755 or 07939 098435

**Teddington Photographic**

Buy and sell used photographic equipment

www.teddingtonphotographic.com

020 8977 1064

**CANON S95 COMPACT** black, 28-105mm f2.8/4.9 zoom, 10MP CCD. Comes with Delkin pop up shade and spare battery. Boxed with all leads and software. £175 ono plus P&P. Please ring 01922 416886 or 07901 651926. West Midlands.

**CANON 20D BODY**, excellent condition, battery charger and 3 batteries, new 8gb memory card. £225. Chris 01423 339770

**WANTED**

Good condition/high end digital cameras, lenses & kit by Canon EOS, Nikon etc.

H'blad, Leica, Mamiya, Sigma.....  
.....anything of quality considered!

Good prices paid by cash or cheque

Courier collection available, dealer enquiries welcomed

Call 01522 514131 or email [lincoln@lcegroup.co.uk](mailto:lincoln@lcegroup.co.uk)

**WANTED YASHICA HALF-FRAME**  
Samurai Z camera and Canon multi-teli half-frame. P Reid 01395 269323

### Wanted

**Peter Loy**

COLLECTABLE CAMERA SPECIALISTS

**CAMERA COLLECTIONS WANTED**

Telephone: +44 (0)20 8867 2751

Call us - we can come to you (UK & Europe)

[www.peterloy.com](http://www.peterloy.com)

**PETER WALNES**

### WANTED FOR CASH OR COMMISSION

**Digital:** Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

**Canon EOS 1Ds II/III, 1D II/III/IV, 5d I/II, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90**

**Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s Late high-end Minolta, Sigma, Tamron and Tokina lenses**

**Film:** Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7 Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

**Must be in nice condition! Estate sales welcome.**

**Contact us now for our best price. We can arrange collection for large outfits or high value items**

**Tel: 01963 371633 Fax: 01963 370719**

**Email: [pwalnes@truemesh.com](mailto:pwalnes@truemesh.com) Website: [www.peterwalnes.com](http://www.peterwalnes.com)**

### Light Tents

**Light Tents, Tabletop Studios & Fluorescent Lighting**

01530 272229  
Fast Despatch

80cm Tabletop Studio Kit £229.90  
200cm Portrait Studio Cube £299.00  
Acrylic Riser Tables (Black+White) £19.95  
7 Bulb Lighting + Octagon Softbox £299.00 pair

[www.stevesphotoshop.co.uk](http://www.stevesphotoshop.co.uk)

### Cameras For Sale

#### THE JOHN PREDDY COMPANY LTD

BUCKLAND & H.A.BAKER LTD



Photographic Specialists



CHRISTMAS BARGAIN!  
FREE SPARE BATTERY  
& FREE WRAP-OVER CASE  
ONLY £279.99

£100  
CASHBACK  
UNTIL 31ST DEC  
ON NEW  
PENTAX Q



#### OLYMPUS PEN E-PL1

From the Creators  
of Micro Four Thirds

Buckland Photographic  
36 Church Street, Seaford  
01323894643

H A Baker Ltd

44 High Street, Lewes  
01273476479

# camerawORLD

## used equipment

Items stocked at Chelmsford (W) 01245 255510 in Wells Street (WV) B007 636 5085. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUibble** guarantee. Items £50+ have a 6-month guarantee & items below £50 have a 2-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back.

### BRONICA

R645/65mm/45mm C	£675
ETR/75mm/AE W	£248
ETRS/75mm/GRIP C	£280
ETRS/80mm/AE C	£300
ETRSI KIT (Phone for spec) W	£300
GS1 BODY C	£175
75mm f/2.8 E II C	£90
80mm f/2.8 PE W	£150
100mm f/4 PE C	£150
100mm f/4.5 MC C	£120
110mm f/4 PG C	£100
135mm f/4 PE C	£135
150mm f/3.5 PS C	£120
150mm f/3.5 MC C	£120
2X CONVERTER E C	£50
AE HEAD FOR SQ C	£50
ETR SPEED GRIP C	£30
ETRS POL BACK C	£25
G18 TUBE C	£20
G36 TUBES C	£20
GS1 MAGNIFIC C	£30
POLAROID BACK C	£30
PRO HOOD SO C	£25
SQ PLAIN PRISM C	£40
SQ PLAIN PRISM C	£40
SQ POLAROID BACK C	£35

### CANON

EOS 300 BODY C	£302
EOS 400 BODY C	£375

### CANON 16-35mm

#### f/2.8L MKI

Excellent Condition  
WELLS ST.

£800.00



### EOS 400 BODY W

### EOS 500 BODY W

### EOS 600 BODY W

### EOS 300 & 18-55mm W

### EOS 300 & 18-55mm C

### EOS 3500 BODY C

### EOS 3500/18-55mm/BGRIP C

### EOS 4000 BODY W

### EOS 4000 & 18-55mm W

### EOS 4000 & 18-55mm C

### EOS 4500 & 18-55mm IS W

### EOS 5000 & 18-55mm IS C

### EOS 5000 & 18-55mm W

### EOS 5500 & 18-55mm IS W

### EOS 6000 & 18-55mm W

### EOS 1000D & 18-55mm IS W

### EOS 3 BODY C

### EOS 30 & 38-80mm C

### EOS 50 & 38-76mm C

### EOS 1000H & 35-105mm C

### POWERSHOT S95 W

### Canonet 28 C

### 10-22mm f/3.5-4.5 USM EF-S W

### 14mm f/2.8 II C

### 16-35mm f/2.8L MKI USM W

### 17-35mm f/4.5-6.3 EF-S USM C

### 17-35mm f/4.5-6.3 EF-S USM W

### 18-200mm f/3.5-5.6 EF-S IS W

### 24-85mm f/3.5-5.6 IS W

### 24-85mm f/3.5-5.6 ISM C

### 24mm f/2.8 FD C

### 28-135mm IS W

### 35-105mm f/4.5-5.6 EF USM C

### 35-70mm f/3.5 FD C

### 50mm f/1.8 FD C

### 50mm f/1.8 MK II C

### 50mm f/1.8 MK II W

### 60mm f/2.8 EF-S MACRO USM W

### 55-200mm f/4.5-5.6 EF-S C

### 55-200mm f/4.5-5.6 EF IS W

### 55-250mm f/4.5-5.6 IS EF W

### 70-200mm f/2.8L IS W

### 70-200mm f/4.5 FD W

### 75-200mm f/4.5-5.6 EF W

### 75-300mm f/4.5-5.6 EF C

### 75-300mm f/4.5-5.6 EF USM MKII C

### 90-300mm f/4.5-5.6 EF W

### 100-300mm f/4.5-5.6 EF C

### 100-400mm f/4.5-5.6L C

### 100mm f/4.5 FD C

### 180mm f/3.5L USM MACRO C

### EF EXTENDER 2X W

### SIGMA 10-20mm f/4.5-6.3 DC EX W

### SIGMA 18-125mm f/3.5-5.6 OS W

### 100-300mm f/4.5-5.6 IS C

### 100mm f/4.5-5.6L C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f/4.5-5.6 OS C

### 100mm f/4.5-5.6 OS W

### 100mm f





# A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**WHILE** on a recent trip to Rome, I imagined that anyone who passed me by was thinking, 'Is that a real camera he's using?' Even if they weren't saying it out loud, that is clearly what people were asking themselves when I appeared to be dangling a novelty key ring in front of my face. I was blissfully unaware, of course, but my long-suffering wife watched with mild amusement (or irritation) as I juggled the five different film cameras I'd stowed away for our three-day break in the Eternal City.

The Petie camera is really a working toy. They were made in Germany in the 1950s and '60s and are surprisingly common. They appear regularly on eBay and sell for upwards of £20. This camera tempted me as it came with four of the original films, which are a unique format and haven't been available in the shops for 40 years or so. Previous experience has shown that there is often some life left in very old film, but that would have been the icing on the cake – what mattered was that I would have the spools and backing paper so I could load them with some old 16mm film that I've got in a drawer at home.

The camera duly arrived and in addition to the unused films it still had a partly used film inside. Out of curiosity I finished off the film and developed it. There were some faint images visible on the exposures that I'd made, but the first half of the film was completely blank. Interestingly, the seller had included the original hand-written receipt for the camera and films dated 4/8/61. It showed that the camera cost £2.15 and the films were 2s 9d each. In today's prices that amount translates as around £45 for the camera and £2.50 per film. I reckoned that the £26 I paid for the bundle was quite good value.

I'm slowly gaining experience in reloading defunct film formats. The Petie camera takes 14x14mm photos on 16mm film, and it was fairly easy to attach



some old 16mm FP4 film to the old backing papers. I re-spoiled two films, loading one into the camera and carefully wrapping the other in foil for later use.

The Petie is very basic with a non-focusing single-element lens, a fixed aperture of f/9 and single shutter speed of 1/50sec. All this means that bright daylight is essential to create an exposure. What better excuse to leave behind a cold, dark, wet Yorkshire and jet off to the clear blue skies of Italy!

My wife and I had a great time marvelling at the centuries' old architecture, but the trip wasn't without its mishaps. The first time I unzipped my photographic bag my multi-image prism filter dropped out and rolled into a nearby drain. It made a faint 'plop' as it hit the water before disappearing forever, perhaps to be unearthed by archaeologists of the future.

Later, in the Pantheon, whose concrete dome is bigger than St Paul's and nearly 2000 years old, I fell victim to local pickpocket and lost a small case containing a semi-fisheye adapter and the spare film for the Petie camera. I don't know what the thief was expecting the small hand-wrapped foil package to contain, but I suspect they were both puzzled and disappointed when they found out!

For the best part of a day I was convinced that I had lost the camera as well, but after repeatedly searching our suitcases and the hotel furniture I eventually located it in the pocket of the trousers that I had been wearing all the time. I made a mental note to take a bigger camera next time we go on holiday or to wear trousers with shallower pockets.

Back at home, I developed the long-expired film in Ilfosol 3 developer before scanning it on a flat bed scanner. Considering the tiny negatives and simple lens, the results weren't bad. Of course, the original film would have been unperforated and I was using 16mm movie stock, but I like to think that the sprocket holes (and the dust) add character to the photos.

We timed our trip well, as a day later Rome was burning, set ablaze by anti-capitalist protesters. I wonder if a disillusioned pickpocket was among them? **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

## Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

**Telephone** 0203 148 4138 **Fax** 0203 148 8123

**Email** amateurphotographer@ipcmedia.com

**Picture returns:** **Telephone** 0203 148 4121

**Email** apppicturedesk@ipcmedia.com

## Subscriptions

**Email** ipcsubs@quadrantsubs.com

**Telephone** +44 (0) 844 848 0848

One year (51 issues) UK £132.60; Europe/Eire €238.18;

USA \$338.54; Rest of World £223.67 (all air mail).

## Test Reports

Contact OTC for copies of camera test reports published in AP.

**Telephone** 01707 273 773.

## Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2517

**Email** lee\_morris@ipcmedia.com

**Classified telephone** 0203 148 2929. **Fax**: 0203 148 8158

**Display telephone** 0203 148 2517. **Fax**: 0203 148 8158

**Inserts call** Innovator on 0203 148 3710

## Editorial team

<b>Editor</b>	Damien Demolder
<b>Editor's PA</b>	Christine Lay
<b>Deputy/Technical Editor</b>	Mat Gallagher
<b>Art Editor</b>	Mark Jacobs
<b>Production Editor</b>	Lesley Upton
<b>News Editor</b>	Chris Cheesman
<b>Deputy Production Editor</b>	Breandan Maguire
<b>Deputy Art Editor</b>	Simon Warren
<b>Features Editor</b>	Gemma Padley
<b>Designer</b>	Antony Green
<b>Technical Writer</b>	Richard Sibley
<b>Senior Sub Editor</b>	Oliver Cotton
<b>Technical Writer</b>	Tim Coleman
<b>Features Writer</b>	Oliver Atwell
<b>Photo-Science Consultant</b>	Professor Robert Newman
<b>Studio Manager</b>	Andrew Sydenham
<b>Picture Researcher</b>	Rosie Barratt

## Special thanks to The moderators of the AP website

Andrew Robertson, Chris Cool, Fenris Oswin,

Henry Rogers, lisadb, Nick Roberts, The Fat Controller

**Contributor** Ian Farrell

## Advertising team

<b>Group Advertisement Manager</b>	Mark Rankine	0203 148 2517
<b>Senior Display Sales Exec</b>	Simon Gerard	0203 148 2510
<b>Display Sales Exec</b>	Richard Mann	0203 148 2637
<b>Area Manager Midlands &amp; North</b>	Rob Selvey	01922 412 720
<b>Group Digital Sales Manager</b>	Mark Rankine	0203 148 2516
<b>Classified Sales Executive</b>	Wendy Robertson	0203 148 2929
<b>Display Ad Production</b>	John Jones	0203 148 2671
<b>Copy Chaser</b>	Kumu Vithlani	0203 148 2645

## Marketing and promotions

<b>Senior Marketing Manager</b>	Estelle Hicks-Bennett	0203 148 4321
<b>Online Manager</b>	Karen Sheard	0203 148 4943
<b>SPI Administrator</b>	Nadine Thomas	0203 148 4326

**Inserts Innovator** **Telephone** 0203 148 3710

**Repro** Camden Town Typesetters Ltd **Telephone** 0208 523 6700

**Printed in the UK by** Wyndham Group

**Distributed by** Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

## Publishing team

<b>Advertisement Director</b>	Chris Templeman
<b>Group Magazines Editor</b>	Garry Coward-Williams
<b>Publishing Director</b>	Alex Robb
<b>Managing Director</b>	Paul Williams
<b>Chairman and Chief Executive</b>	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media & its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium. WHETHER PRINTED, ELECTRONIC OR OTHERWISE 'Amateur Photographer' is a registered trademark of IPC Media © IPC Media 2011 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: <http://www.amateurphotographer.co.uk> Switchboard tel: 020 3148 5000 Amateur Photographer is published on the Tuesday preceding the cover date by IPC INSPIRE, part of IPC Media Group of Companies. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, SE1 0SU. ISSN 0002 6840. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001. Periodicals paid at Rahway, NJ POSTMASTER: Send address changes to Amateur Photographer, 365 Blair Road, Avenel, NJ 07001.

## CHRISTMAS SHOPPING EVENT

10th & 11th December 2011

Join Park Cameras at our state-of-the-art showroom in Burgess Hill West Sussex, for our eagerly awaited Christmas Shopping Event, running for two days in December. We will have some fantastic **special offers** on products from Canon, Tamron, Tamrac, Metz, & Joby just to name a few! Brand representatives will also be on hand, to provide comprehensive product overviews and demonstrations, and answer any questions you may have.



### I AM NIKON 1

The new Nikon J1 and V1 feature an all new, high speed sensor capable of capturing full resolution images at up to 60 frames per second, and up to 10 frames per second in full resolution whilst focus tracking a subject. The cameras also feature full HD video with all functions optimized to capture incredibly clear video footage with low noise, even in low light. Combined with a range of versatile and compact lenses the Nikon 1 intelligent camera system, is crafted to bring new levels of speed, simplicity and enjoyment to the way you capture your world.

Visit our website for our latest low prices, as well as the Nikon 1 lenses

### Canon EOS-1D X



Call us on  
01444 23 70 60  
or visit us at  
[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)  
to place your pre-order  
on this all new pro  
camera from Canon.

Due March 2012

See website for more information

### Canon EOS 600D + 18-55mm IS



Save a further £60 with  
Canon Cashback between  
3/11/11 & 25/1/12

18 MP resolution, user-friendly  
design, the EOS family of  
lenses and accessories at  
your disposal, the EOS 600D  
lets nothing stand in the way.

In stock at only £629.99

See website for even more EOS 600D offers

### Nikon D5100 + 18-55mm VR



Flexible & Ergonomic,  
Creative & Simplistic  
The D5100 is a high-  
performance D-SLR designed  
to stimulate your creative  
side and help you create still  
images and movies like no  
other.

Our Price £675.00

See website for even more D5100 offers

### Canon EOS 60D + 18-55mm IS II



Stills or movies, capture your  
story with the EOS 60D.  
The EOS 60D is built around  
an APC-C sensor but with  
a newly developed 18 MP  
CMOS sensor allowing you to  
capture professional quality  
images in a lightweight body.

In stock at only £869.99

See website for even more EOS 60D offers

### Nikon D300s Body Only



Body SRP £1,369.99  
Lens sold separately

Exceptional Agility.  
Creative Command.  
Compact DX format pro SLR  
with 12.3 megapixel CMOS  
sensor, 7fps continuous  
shooting, D-Movie, dual card  
slots and extendable ISO  
range of 200 to 3200.

Our Price £1,139.99

See website for even more D300s offers

### Canon EOS 7D + 18-135mm IS



Designed by you,  
built by Canon.  
The EOS 7D features an  
18.0 MP APS-C size CMOS  
sensor & Dual DIGIC 4  
Image Processors, capturing  
images at up to ISO 12800 &  
speeds of up to 8 fps.

In stock at only £1,434.99

See website for even more EOS 7D offers

### Nikon Coolpix P7100



The ultimate in compact  
performance just got better.  
The P7100 is a great way  
to pack light and still take  
complete control over your  
shots. Packing a 10 megapixel  
image sensor delivering  
clean, detailed results.

Our Price £439.99

See website for even more P7100 offers

## School of Photography

### Off Camera Flash workshop with Ian Pack

A one day introduction to the creative use of your Speedlite. Working with a model, this workshop is ideal if you want to take your location lighting skills to the next level, especially those considering moving into wedding & portrait photography.

9th December 2011 Only £99.99

[www.ParkCameras.com/Training](http://www.ParkCameras.com/Training)

### A Professional Approach to Wildlife & Nature Photography with George McCarthy

Renowned UK photographer George McCarthy delivers a comprehensive photographic workshop encouraging you to look 'Beyond Basics' in order to achieve a more professional approach and results from your wildlife and nature photography.

16th December 2011 Only £119.99



### Park Cameras E-Newsletter

- Bespoke Offers • The Latest Products
- Cashbacks • Events • Promotions
- Articles • Product Reviews • Weekly Sign up for free at [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)

# FREE monopod when you buy a Giotto's tripod kit



Buy a Giotto's MTL9351B+MH5011 kit for £120\* and receive a **FREE** Giotto's MML3270B monopod worth £35:

The MTL9351B aluminium legs feature quick action lever leg locks, variable leg angle settings and a 3-D centre column making this versatile tripod suitable for all types of photography.

The MH5011 3-way head is quick and easy to operate with ergonomically shaped handles. Spirit levels ensure precise camera positioning and a quick release plate makes camera attachment and removal fuss free. The head will support up to 4kg in weight so is ideal for a wide range of cameras.

The MML3270B monopod is perfect for those times when you don't want to carry a full tripod kit with you. It supports the weight of your camera while you concentrate on framing your subject and pressing the shutter. The monopod has a maximum height of 170cm and will support up to 12kg.



The perfect  
gift this  
Christmas



\*Guide price only

Giotto's Helpline **0845 250 0792** Stockists can be found at [www.giottos-tripods.co.uk](http://www.giottos-tripods.co.uk)

You can also follow us on [Twitter](#) @Giotto'sUK and [facebook](#) @Giotto's Tripods UK

Don't miss out  
on this great offer!

From participating stockists only and while stocks last.